

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1510.

London, Saturday, October 4, 1856.

PRICE
FOURPENCE
Stamped Edition, 5d.

M I N E R A L O G Y . — K I N G ' S C O L L E G E ,
London.—Professor TENNANT, F.G.S., will commence a COURSE of LECTURES on MINERALOGY, with a view to facilitate the study of GEOLOGY, and of the application of Mineral Substances in the ARTS. The Lectures will be illustrated by an extensive Collection of Specimens, and will begin on WEDNESDAY, October 8th, at Nine o'clock A.M. They will be continued on each succeeding Wednesday, and on Friday, at the same hour. Fee, 2s. 6d. R. W. JELF, D.D., Principal.

D E P A R T M E N T O F S C I E N C E A N D A R T .
INSTRUCTION in ART may be obtained by Schoolmasters and Schoolmistresses of Parish and other Public Schools, by Pupil-Teachers, and the Public generally, at the Schools of Art, established in the following places,—

Aberdeen	Glasgow	Norwich
Andover	Hereford	Nottingham
Leeds	London	Oxford
Belfast	Lancaster	Paisley
Basingstoke	Limerick	Penzance
Birkenhead	Liverpool	Plymouth
Birmingham	Luton	Portsmouth
Bolton	Macdonald	Sheffield
Carlisle	Manchester	Southampton
Carmarthen	Metropolitan District Schools	Stourbridge
Chester	Spitalfields	Swansea
Clonmel	Warrington	Taunton
Cork	Charterhouse	Truro
Coventry	Finsbury	Warrington
Dartmouth	Islington	Waterford
Dudley	Saint Martin's	Worthington
Dundee	Kensington	Worcester
Dunfermline	Lambeth	Yarmouth
Durham	Newcastle-upon-Tyne	York
Exeter		

The NORMAL TRAINING SCHOOL for MASTERS will be henceforward conducted at Kensington, for Public Classes for Male and Female Pupils in advanced studies are also conducted. Localities wishing to establish Schools or Public Schools to receive instruction, may ascertain the terms on which aid is given by the Department of Science and Art, by letters addressed to the Secretary at the Office of the Department, Cromwell-road, Kensington Gore South, London, W.

NORMAN MACLEOD, Registrar.

N E W G O V E R N M E N T O F F I C E S .—The Commissioners of Her Majesty's Works and Public Buildings GIVE NOTICE that they are prepared to receive DESIGNS for the new Offices of the Government of the Concentration of the principal Government Offices, on a site lying between Whitehall and the new Palace at Westminster; and also Designs for two Buildings, which Her Majesty's Government have determined to erect forthwith, as parts of their general scheme,—one for the new General Service, and one for Foreign Affairs, the other for the Secretary of State for War.

Plans of the ground, together with a statement of the Premiums and other particulars, will be forwarded to Architects, on application, by letter, addressed to me at my Office, 10, Whitehall, Office of Works, Whitehall, 20th Sept. 1856.

ALFRED AUSTIN, Secretary.

A R U N D E L S O C I E T Y . — C R Y S T A L
PALACE.—Now Exhibiting, in the Aisle of the Central Transcept, adjoining the Italian Court,
Mr. W. WILLIAMS' TRACINGS from the original Fresco by GIOTTO, at Padua.
Also, an entire set of the FAC-SIMILES of ANCIENT IVORY CARVINGS, published by the Society.
Print Catalogues of the Fac-similes, and 'Descriptive Notices' of the Society's Collections, with a Prospectus annexed, may be obtained in the New Room, Crystal Palace.

Office of the Arundel Society,
94 Old Bond-street.

JOHN NORTON,
Secretary.

S C H O O L O F D E S I G N .
BOARD OF MANUFACTURES—ROYAL INSTITUTION,
EDINBURGH.

DAY CLASSES.

In order to provide for the Artistic Education of those Ladies and Gentlemen who may find time to avail themselves of the facilities for study offered by the various Collections in the Galleries of the Royal Institution, DAY CLASSES have been appointed to be opened, in addition to the ordinary Morning and Evening Classes.

The Session extends from the 1st of October to the 20th of June, and is divided into Three Terms, of Three Months each, viz.—

First Term 1st of October to 31st of December.

Second Term 1st of January to 31st of March.

Third Term 1st of April to 30th of June.

Fee for the Day Classes.

For the Session £ 3 0

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Hours for the Day Classes.

Tuesday Ten A.M. to Twelve Noon.

The School is open every week-day, except Saturday and alternate Fridays.

The School fees are to be paid into the SECRETARY'S OFFICE. They must be paid in advance, and Admission Tickets received in exchange. No admission will be granted until a Ticket has been obtained; and as a qualification, Three Drawings must be produced, executed by the applicant entirely without assistance, which must be guaranteed by a declaration to that effect on the back of the Drawing, signed by the applicant.

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The Course of Instruction consists of Free-hand Architectural, and Technical Drawing; Practical Geometrical Projection of Surfaces; and Practical Management and Use of Chalk in Drawing; Painting in Oil, Tempera, Water Colours, and Fresco; Modelling in Clay and Wax, Carving in Wood, Moulding, and Casting, according to the capacity of Pupils; and the Instruction concerning the Human Figure, and the Anatomy of the Limbs and Flowers, to the Study of the Human Figure. Lectures are given by Professor MILLER every Session on Pictorial Anatomy; and other Lectures are introduced as occasion may offer.

By order of the Board,

R. F. PRIMROSE, Secretary.

Board of Manufactures, Edinburgh,

September 30, 1856.

O W E N S C O L L E G E , M A N C H E S T E R
(in connexion with the University of London).

SESSION 1856-7.

THE COLLEGE WILL OPEN for the Session on MONDAY, the 15th day of October next, and the Examination previous to the admission of proposing Students will commence on that day, and be continued on following days at ten o'clock A.M., at the College. The Session will terminate in July, 1857.

There is a statement of the Courses of Instruction which will be given in the various Departments, see Advertisement published in the *Athenæum* of the 20th ultimo.

The following Scholarships and Prizes have been founded for competition by Students of the Owens College, viz.—

Two Scholarships in Chemistry, annual value £20, each, tenable for two years.

Two Scholarships in Mathematics, annual value £20, each, tenable for two years.

The Wellington Scholarship, for competition in the critical knowledge of the Greek Text of the New Testament, annual value £20, tenable for one year.

Two Scholarships in Chemistry, annual value £20, each, tenable for two years. Two Scholarships in Mathematics, annual value £20, each, tenable for not more than two years.

The Dalton Prizes in Chemistry for the issuing Semester, viz. a Prize of £10 for the best original research, a Prize of £10 for the best Chemical Preparation from Indigo, Uric acid, or Alcohol; and a Prize of £10 for the most correctly executed series of twenty qualitative analyses; and a Prize of £10 for the second-best ditto.

The Dalton Prize of £10 for Chemistry, value given to the Royal Society.

Four Scholarships relating to the Courses and Terms of Instruction, and the conditions upon which the Scholarships and Prizes may be competed for, will be found in a Prospectus which may be had from Mr. NICHOLSON, at the College, Quay-street, Manchester.

JOHN P. ASTON, Solicitor and Secretary to the Trustees, St. James's Chambers, South King-street, Manchester.

PREPARATION for the UNIVERSITIES,

ARMY, &c.—A Member of King's College, London, and formerly of Ch. Ch. Oxford, resident in Bayswater, will receive into his family TWO PUPILS. His experience in Tuition runs over a space of ten years. Most satisfactory results have hitherto attended his efforts. Reference high.—Address OXONIENSIS, Post Office, Notting Hill.

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The object of the Institution is to provide young Pupils with a complete and systematic course of Education and Instruction, upon a plan that combines the advantages of a School and a College: with more than usual attention to individual peculiarities, and to the useful as well as elegant requirements of after-life.

The Institution is open to all Classes, and will offer comprehensive Courses of English Literature, Mental Philosophy, Natural History, Natural Philosophy, and the Application of Science to Domestic Economy and the Preservation of Health.

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THE MICHAELMAS TERM WILL COMMENCE, for the COLLEGE, on THURSDAY, the 13th of OCTOBER, for the SCHOOL, on THURSDAY, the 20th of OCTOBER.—Particulars may be had on application at the College.

J. MARTINEAU, Hon. Sec.

GR A M M A R S C H O O L , S Y D N E Y .—The

Legislature and Government of New South Wales, having founded a GRAMMAR SCHOOL in the city of Sydney, have applied to Professor MAIDEN, M.A., University College, London;

Professor JOWETT, M.A., Balliol College, Oxford;

Professor HORNEY, M.A., University of Durham;

Mr. HOPKINS, Esq., M.A., University of Cambridge; and

Mr. CHARLES NICHOLSON, Professor of the University of Sydney;

to act as a Committee for the selection of a HEAD MASTER, a MATHEMATICAL MASTER, and TWO ASSISTANT MASTERS for that Institution.

Information as to the duties to be performed, and the conditions under which the appointments are to be made, may be obtained from a Committee of Gentlemen in Liverpool, or from Mr. ATKINSON, Esq., to whom all applications, accompanied by testimonials, must be forwarded, on or before Monday, the 29th of October.

CHARLES NICHOLSON.

H O M E E D U C A T I O N , where the regularity of a School is combined with the affection and comfort of a Family. A Pupil will receive Tuition in all subjects, and receive experience in Tuition, to a strictly limited number of YOUNG LADIES. The first Masters are in attendance. Inclusive terms, from £100. to £200. per annum.—For particulars apply to Mr. HATCHARD, 187, Piccadilly.

WELLINGTON TESTIMONIAL.

TO SCULPTORS AND ARCHITECTS.

The Committee are desirous of receiving DESIGNS for a COLUMN and STATUE to be erected in honour of the late DUCHESS OF WELLINGTON, at Liverpool.

The amount at present at the disposal of the Committee is about £6,000.; and, if their intentions can be properly carried out for that sum, they are desirous that it should be but any Artist will be at liberty to send in a separate design, either for the Column alone, or for the Column and Statue.

The competitors must accompany their designs by estimates of the cost, either for the Column and Statue combined, or separately, and stating the description of material which they propose to use.

A Premium of £100. will be given for the Design which, in the opinion of the Committee, is the best for the purpose intended.

Each Design to be marked with a motto or device, and the name of the Author is not to appear, but be put in a separate sealed letter, to be sent to the Committee.

The Design for which the premium may be awarded to become the property of the Committee.

All communications to be addressed to the Chairman of the Committee at the Town Hall, Liverpool; and the Designs must be delivered there, free of expense, on or before the first day of November.

Town Hall, Liverpool, September 20, 1856.

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A READER in the British Museum Library would be glad to make himself useful on moderate terms. Is a good general reader, speaks several languages, and is a good writer, being Researcher, Translations, Catalogues, Indexes, &c., writes a clear and expeditious hand.—Address C. 22, New Millbank-street, Guildford-street, Russell-square.

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The same Instrument, with an additional Eye-piece, Sun-glass, and Clip-stand, packed in a case, price 3s.; by post, 3s. 2s.

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MESSRS. J. & R. McCRAKEN, FOREIGN AGENTS, and AGENTS TO THE ROYAL ACADEMY, 7, Old Jewry, beg to remind the Nobility, Gentry, and Artists, that they have a large Collection of Pictures, Paintings, &c., from all parts of the Continent, for clearing through the Custom House, &c., and that they undertake the shipment of effects to all parts of the world. Lists of their Correspondents abroad, and every information may be had on application at their Office, as also at their Places of Business, Rue Croix de Pois, established upwards of fifty years, Packer and Custom-House Agent to the French Court and to the Musée Royal.

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FOSSES, including Saurian Remains—Pentacrinites—Fish—Ophiure—Ammones—Shells, &c. &c.—Geological Collections illustrative of the Oolitic Beds, 1s. and upwards—Suite of the Tertiary Fossils of the Paris Basin, 200 Species, named, 5 Guineas.

THE AQUARIUM.—Living Marine and Fresh-water ANIMALS and PLANTS, in large variety and in high perfection. Sea Water and all requisites. Apparatus. Fifty of Sanders' Woolcott's celebrated Tanks in operation.

A Printed and Detailed List on application.

Mr. Lloyd's is constantly supplied with marine animals, from the Kent, Dover, South, North, German, and Welsh coasts, and occasionally from Cumberland and the Channel Islands; so that his stock in London possesses a variety not to be found in any single locality on our shores."

Gossée's "Handbook to the Marine Aquarium," 2nd edit. p. 21.

W. ALFORD LLOYD, 19 and 20, Portland-road, Regent's Park, London.

THE LONDON and WESTMINSTER BANK issues CIRCULAR NOTES of 2s. 6d. each without charge, and they are cashed abroad free of Commission. The Bank also issues, free of charge, LETTERS OF CREDIT on all the principal Cities and Towns in Europe. The Letters of Credit are issued at the Head Office in Lombeth. The Circular Notes may be obtained at the Head Office in Lombeth, or at any of the Branches, viz.—

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Bloomsbury do, 21, High Holborn.
Chester do, 10, Whitefriars-street, Borough.
Eastern do, 57, High-street, Whitechapel.
Marylebone do, 4, Stratford-place, Oxford-street.
Temple Bar do, 21, Strand.

The rate of Interest allowed on Deposits of 500s. and upwards at the Bank, or any of its Branches, is now 4 per cent.

J. W. GILBERT, General Manager.

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REVIEWS

The Life of Col. John Charles Fremont, and his Narrative of Explorations and Adventures in Kansas, Nebraska, Oregon, and California. The Memoir by Samuel M. Smucker, A.M. New York, Miller & Co.; London, Trübner & Co.

At electioneering, no people can surpass our clever friends in the States. Just now reams of prose and verse are flying about, covered with the merits or demerits of the respective candidates for the Presidency. Here is a volume of nearly five hundred pages,—a monster-pamphlet put forth by the Fremont party in behalf of their hero. Herein Mr. Smucker tells us who Mr. Fremont is, and the Colonel himself tells us what he has done. The two together, Memoir and Experiences, make up a book which is full of interest.

Mr. Fremont, it appears, is the son of a French gentleman who crossed the Atlantic to get out of the way of that rude liberty which Republicanism introduced into France. He did not succeed exactly to his wish, for he was captured by an English cruiser, and sent to one of the West India Islands, where he enjoyed the precise freedom which was allotted to Voltaire's Huron, who being put into durance vile, was informed, to his great perplexity, that he was at perfect liberty in an apartment from which he could no more "get out" than Sterne's starling could escape from his cage. John Charles Fremont, sen. ultimately escaped; and he made his way to "Norfolk, in Virginia." There, as a refugee, he was not so well in his worldly estate as he had been at home in Lyons; "and the young exile was compelled to have recourse for support to those elegant accomplishments which had been acquired as matters of amusement in the days of his prosperity." We suspect the meaning of this to be that the exile turned dancing-master. Had his vocation been more exalted it would probably have been named. Nor was there any disgrace to the "professor" if this was the case; there would be folly, however, in attempting to conceal it. We had fugitive Chevaliers among ourselves who gave lessons in making salades; we had Counts who carried "kits"; and we had Marquises and Prelates who taught what Sir Hugh Evans taught Mistress Quickly's son, and who felt that they incurred no shame in earning their livelihood. Whatever "elegant accomplishment" was taught by the exile, he contrived to marry upon it, and with "one of the most beautiful daughters of the Old Dominion,"—a connexion of undoubted respectability,—he travelled for the purpose of enlarging their respective minds—and purses. The first child of this marriage was the present "Col. Fremont," who was born at Savannah, in Georgia, on the 21st of January, 1813. It was an anniversary that might well have been noticed in his biography, as rendering him additionally recommendable to a Republican community.

He was left early fatherless, with brothers and sisters; and he began his battle of life in a lawyer's office. He at the same time studied Greek and Latin under an old Scotch professor in Charleston, named Dr. Robertson. This he did with an effect that seems incredible. He would have been a wonderful boy had he only accomplished half of what is here said of his proficiency. Meanwhile, his widowed mother urged him to prepare for the ministry; but the ministry was dull work in the eyes of a boy of sixteen who had been fascinated by

Cæsar's Commentaries. The mother still hoped, and the future Colonel was sent to Charleston College. There, however, he not only increased his love for the army, but established an affection for a West Indian beauty, who rendered the young student so idle touching every pursuit but the one which had herself for its object, that the lad becoming incorrigible, he was ultimately expelled.

There was "good stuff" in the boy, nevertheless. He was hurt by the disgrace;—he was touched by the death of a brother, who had turned actor,—and he set himself so assiduously to the study of mathematics, that he became a recognized instructor,—gave lessons on board ship, and received a degree from his college in token of reconciliation.

Mr. Fremont soon became celebrated as a civil engineer; and he was engaged in all the chief Government and indeed in other projects connected with his profession. These took him into every corner of the States. In one of them he discovered "the Rose of the West"—not his old rose of the West Indies, but pretty child, Miss Jessie Benton,—his proposal to marry whom scandalized everybody but the young lady herself, who went off with the "Lieutenant" for her husband, "in spite of parental counsel, in spite of future uncertainties, in spite of fate." The young husband having turned out a hero, and proved himself worthy of the lady, there came, at last, reconciliation with the offended parents, as there had been one, once before, with his offended college.

We next find him more active and useful than ever, engaged in that great Expedition of 1842, to survey the road across the Great Western Prairie and the Rocky Mountains to the Oregon territory,—the report of which we reviewed in March, 1844.—

But, important as had been the results of his first expedition, he pined for others which were still greater and more extensive. He desired to complete his survey across the continent, not only in order to examine the line of travel between the state of Missouri and the tide-water region of the Columbia River, but also to explore that vast and then unknown region, which lay between the Rocky Mountains and the Pacific Ocean. This immense tract comprised the whole western slope of the continent. It contained more than seven hundred miles square; and the journey proposed was one of the boldest and most dangerous ever undertaken by an emissary either of commerce, discovery, or science. Lieut. Fremont asked and obtained orders from the department at Washington to undertake this journey. His instructions directed him only to advance as far as the tide-water region of the Columbia River. He resolved to extend his researches into the untravelled solitudes of the western limits of the continent. But all his aspirations and triumphs were very nearly defeated by the jealousy of the government, and the meanness of the imbecile officials who at that time, but happily only for a very short period, occupied the posts of influence at Washington. James M. Porter, of Pennsylvania, was then secretary of war. Scarcely had Fremont reached the frontier of Missouri, when orders arrived at St.-Louis, commanding the expedition. The alleged ground of complaint was that he had prepared himself with a military equipment, which the pacific nature of his journey did not require. It was specially charged as a heinous offence, that he had procured a small mountain howitzer from the arsenal at St.-Louis, in addition to his other firearms. But the heroic resolution of the fair daughter of Missouri, his wife, defeated the ignoble aims of those who would have stopped the young adventurer in his career of toil and glory.

After her husband's departure from St.-Louis, the letters intended for him were opened by her at his request, and such as needed immediate attention were sent after him. She perused the communication which contained the unwelcome news from Washington, and resolved to detain it, and Fremont

knew nothing of the contents, until his return, more than a year afterward."

The results of this second Expedition may be said to have added hundreds of square miles to the territory of the Republic, by the exploration of a vast region,—the geography of which had been until then utterly unknown. It was his third great Expedition, however, which has rendered the name of Col. Fremont most famous,—the Expedition of 1845, to the Far West, which ended in the annexation of California to the Republican dominion. In this Expedition the energies of the gallant Colonel had their full development. He went to survey a country, and a great portion of what he looked upon he contrived to make his own. Col. Fremont had his reward; he did not, indeed, reap till he had surmounted many difficulties and struggled through many "squabbles," but in 1850 he was elected one of the first senators of California to the Federal Government. He is now "one of the wealthiest citizens in the nation," and, in 1856, he stands the nominee of the National Republican Convention assembled in Philadelphia—their candidate for the Presidency of the United States—with a rather shifting platform.

The Memoir of Mr. Smucker does the worthy Colonel less than justice. He is one of those men of whom America may be proud. It is to be regretted that such foremost men sometimes fall into the hands of vulgar biographers. Such an one is Mr. Smucker, whose narrative, good in some respects, is marred by coarsely-expressed and very ill-founded abuse against England and the English. We find the British Hudson's Bay Company ranked very little above assassins; and the British Lion himself, poor beast, is assailed by Mr. Smucker as vigorously as the old lion in the fable. We had hoped that this foolish fashion of vituperation had gone by.

Col. Fremont's own narratives, detailing the objects and incidents of his various expeditions, are graphic, clear, and business-like. There is no sentiment, no fine writing; and the impression conveyed by them is highly favourable to the author. He does not describe himself as a hero, and he appears the more heroic for his modesty. We add one passage, connected with the Expedition of 1843. It is a trait of the Indian *cuisine*.—

"Among the successive banks of the beach, formed by the action of the waves, our attention, as we approached the island, had been attracted by one 10 to 20 feet in breadth, of a dark-brown colour. Being more closely examined, this was found to be composed, to the depth of seven or eight and twelve inches, entirely of the *larva* of insects, or, in common language, of the skins of worms, about the size of a grain of oats, which had been washed up by the waters of the lake. Alluding to this subject some months afterwards, when travelling through a more southern portion of this region, in company with Mr. Joseph Walker, an old hunter, I was informed by him, that, wandering with a party of men in a mountain country east of the great California range, he surprised a party of several Indian families encamped near a small salt lake, who abandoned their lodges at his approach, leaving everything behind them. Being in a starving condition, they were delighted to find in the abandoned lodges a number of skin bags, containing a quantity of what appeared to be fish, dried and pounded. On this they made a hearty supper, and were gathering around an abundant breakfast the next morning, when Mr. Walker discovered that it was with these, or a similar worm, that the bags had been filled. The stomachs of the stout trappers were not proof against their prejudices, and the repulsive food was suddenly rejected. Mr. Walker had further opportunities of seeing these worms used as an article of food; and I am inclined to think they are the same as those we saw, and appear to be a product of the salt lakes."

If the other candidates for the Presidency can exhibit as good testimonials as those of Col. Fremont contained in this volume, our cousins across the Atlantic will know what it is to have an *embarras de choix*.

Demetrius: an Historical Tragedy in Five Acts—[*Demetrius, &c.*]. By Friedrich Bodenstedt. Berlin, Decker; London, Williams & Norgate.

The career of the pseudo-Demetrius (1603 to 1606) is an episode in Russian history which has always been a favourite theme with the German dramatists. Schiller, we believe, was the first who endeavoured to adapt it to the purposes of a tragedy. The marriage of the hereditary Grand-Duke of Weimar with a Russian princess (whose arrival at Weimar, in 1804, was welcomed by Schiller with an allegorical play, 'Die Huldigung der Künste') turned the eyes of the poet towards the North. It seems but natural that he should have wished to gratify the daughter of the Romanows by unrolling before her a picture from the history of her own country; and we are, therefore, not surprised to see his Muse, fresh from the orange-groves of Messina and the lakes and valleys of Switzerland, suddenly facing the golden cupolas of Moscow. She only faced the Kremlin; she did not enter it. Death snatched away the poet before he could execute his work. What he has left of it—a vast number of minute preparatory studies, a detailed plan, and some fragments of surpassing beauty—shows how ardently he had thrown himself into his subject, and how much the world has lost, also, in this respect, by his untimely death. There is no doubt but that the 'Demetrius' would have ranked with his grandest dramas, with 'Wallenstein' and 'Tell,'—nay, perhaps, would even have excelled them. After Schiller's death, Goethe at first set himself the task of finishing 'Demetrius.' He intended to complete it in the very spirit in which Schiller had planned it,—thus erecting a sublime and lasting monument to their friendship, and thus continuing their former intercourse and combined labours, as he said, in despite of death itself. But he had over-rated his powers; the loss of Schiller had utterly crushed him; he felt unable to work; and so he—the only man who was equal to the task—abandoned it, and that which should have been done (if done at all) by Germany's first poet, devolved on one of the minor dramatists of the day. In 1817, twelve years after Schiller's death, a complete 'Demetrius'—entirely and confessedly founded upon Schiller's plan, and following it, scene by scene, in the closest manner imaginable—was given to the world by Baron Franz Friedrich von Maltitz:—one of the three poets of that name who have made it a familiar one in German *belles-lettres*,—the other two (with whom he must not be confounded) being Baron Gotthilf August von Maltitz, the late satirist, and Baron Apollonius von Maltitz, the present Russian *Chargé-d'Affaires* at the Court of Saxe-Weimar. This production, though losing infinitely, of course, when measured by the Schiller standard, and now nearly forgotten, has its merits, and continued for a considerable time to be successfully represented on the German stage,—which is more than can be said of the next drama of 'Demetrius,' written, a few years ago, by Herr Hermann Grimm, a son of Wilhelm Grimm. The latest attempt, finally, to handle the attractive theme has now been made by Herr Bodenstedt, the translator of Pushkin and Lermontoff. After having spent his younger days in Russia—after having lived at St. Petersburg, Moscow, and Tiflis, and shaken

hands with the hordes of the Don and the Dnieper—Herr Bodenstedt (being long known as a lively and fascinating tourist, a tasteful translator, and a melodious lyrical poet) seems now resolved to turn to dramatical account his thorough knowledge of the country and people of Russia. His tragedy of 'Demetrius,' as far as we know, is the first drama ever written by him. He is now a man of about forty years of age, and belongs to the literary circle assembled, under the patronage of the King of Bavaria, at Munich. 'Demetrius'—in a smooth, modest, and elegantly-pointed sonnet—is dedicated to Herr Bodenstedt's royal protector, Maximilian the Second.

As might be expected from a poet of Herr Bodenstedt's talents and standing, his drama, in the main, does not slavishly follow the plan of Schiller. It is, in management and construction, essentially his own. Yet he has not been able to withdraw himself entirely from the influence of his great predecessor, but has adopted from him, besides some smaller features, the one important incident that Demetrius is not, as history represents him, a conscious deceiver from the very beginning; but believes himself really, for a time at least, the legitimate son of Czar Iwan Wassiljewitsch the Fourth. In this belief (so Schiller has it) he raises his banner, bravely and honestly, against the usurper, Boriss Godunoff (the murderer of the true Demetrius)—engages the assistance of the King of Poland—lifts the beautiful and ambitious Marina, the daughter of a Polish noble, to his throne—sends for his supposed mother, Marfa, the widow of Czar Iwan, to see and to acknowledge him—forms reformatory plans for his realm—proceeds from victory to victory—is a prince and a hero indeed—until he finds that he has been deceived,—that he has been but a tool in the hands of another. With this discovery, the character and the fate of Demetrius suddenly change. Unwilling to lose what he has gained, he, till now himself deceived, resolves henceforth to become a deceiver. He kills the man who alone knows his secret. Distrust fills his soul, cruelty dictates his actions; he becomes a tyrant. But tyranny begets opposition; the popular indignation is roused against him; a conspiracy breaks out; he falls. Here, if anywhere, there is matter for a psychological and historical picture on the grandest scale. Schiller, if fate had allowed him to carry out his plan, certainly would have given us such a one. Herr Bodenstedt, we are sorry to say, has not been equal to the task.

The fundamental error of Herr Bodenstedt's tragedy, we think, is this: while generally adopting Schiller's conception of the character of Demetrius, he nevertheless deviates from it in a momentous point. With Schiller, Demetrius, after the discovery of his not being the son of Iwan, really undergoes a revolution in character. He becomes a deceiver and a usurper in terrible earnest, and accepts his position as such. He turns gloomy, and thinks even of betraying Marina to his passion for Axinia, the daughter of his late enemy Boriss. Weno longer love him,—yet we never can refuse for one moment to interest ourselves in his fate. With Herr Bodenstedt, on the contrary, Demetrius acts not less treacherously in killing his friend Jefimoff, supposed to be the only keeper of the secret of his birth,—yet he does not wish to descend from the lofty pedestal of his virtue, making vain efforts, all through the remainder of the play, to persuade himself that this murder was necessary for the welfare of the country. There is nothing more pitiable than a weak and sentimental scoundrel,—and as such a one we see him from the very moment in which he stabs Jefimoff down to the pistol-shot which

stretches him dead at the feet of Marina. An unhappy dualism drags him to and fro. He would willingly be true and virtuous, but has not the heart to renounce the fruits of falsehood. Half Schiller's and half Bodenstedt's, he is neither good nor bad enough for a hero,—and thus, when he dies at last, with a commonplace on his lips, we remain indifferent. An outspoken and decided barbarian, without the varnish of sentiment and humane phrases, would have been more to the purpose.

In drawing the character of Marina, the ambitious and imperious wife of Demetrius, Herr Bodenstedt has succeeded better. There is more firmness and resolution in her;—she does not shrink back from the discovery of her husband's desperate position,—she loves him even the more for it. Yet there are some discrepancies also in her character, as delineated by the poet. Altogether, we cannot approve of the way in which he draws his *dramatis personæ*. They are too sketchy,—they are wanting too much in psychological development. Take, for instance, the monologue of Demetrius after the murder of Jefimoff.—

Roll, thunders, roll! and ye, black clouds, hurl down
Your jagged lightnings! hurl them down to crush me!
To-day spare trees and animals! Strike me!
On me alone descend! I'm ripe for death!
A life devoid of truth is life no more!
Before me and behind me yawn abysses,—
And darkness everywhere,—and no escape,
But falsehood . . . falsehood . . . As on eagles' wings
My fortune bore me. Now my wings are lame,
My heart is poison'd—and no human ear
To hear me in my misery. . . . Shall I now
Step forth before the people, lift the veil,
And only to be hoisted, to be sneer'd at,—
To see my work, so near its end, destroyed?
Backwards I can no more—but forwards neither!
Marfa is still alive—she is to see me—
She will unmask me in the people's face—
No, she will not! I am her child's avenger. . . .
The ghost of Iwan chose me for his son,
Call'd me Dimitry e'en from out his grave—
I am his son! his features, too, are mine:
Backwards I can no more.—

Forwards with God!

How feeble and poor is this, when compared with the importance of the situation! Thunder and lightning are but bad expositors of a crisis of the mind! What we want in this scene is not the material conflict of the elements, but a vivid portraiture of that far deeper conflict on which the hero's future is to depend.

All we have said with regard to the characters applies likewise to the construction of the drama. It is more a sketch than a picture,—more a skeleton than a body with flesh and sinews,—more a scaffolding than a house,—not a picture of a palace, rich and towering, as Schiller's tragedy would have been. When we look upon Schiller's plan, we are astonished at the fullness and abundance of the plot. It completely swarms with life and action, with episode and accessory incident. With Herr Bodenstedt, too much is merely indicated and inferred. A certain poverty of means is unmistakable in him.

After having blamed so much, we are glad to have something to praise. The diction of the drama is elegant and chaste, and there is no want of truly poetical thoughts and similes. Now and then, too, some fine psychological trait may be found,—as, for instance, the remark of Boriss Godunoff, that he is certain of the death of the true Demetrius, on account of the intensity of his remorse.—

Dimitry

Is dead—he must be dead! Can one who lives
Haunt me by day and night? If all the world
Aver'd, he lives—here in my breast I feel
That he is dead! Had he but been a man!—
But, oh! a child! a poor, defenceless child! . . .
Away, thou bloody spectre! . . .

The national colouring, also, is well given. We feel while reading 'Demetrius' that the

man who wrote it has lived himself among the warlike tribes whose forefathers followed the banner of his hero,—that he has been himself a wanderer through the crowd in the streets of Moscow,—and that the wild steppe (whose appearance at the approach of spring he can describe so charmingly) has rung to the hoofs of his own Cossack horse.

Herr Bodenstedt's well-deserved fame, however, rests upon his translations and his 'Mirza-Schaffy.' 'Demetrius,' if it add to it, will, at least in our opinion, not elevate it.

A Descriptive Dictionary of the Indian Islands and Adjacent Countries. By John Crawfurd. Bradbury & Evans.

THE magnificence and colossal dimensions of our Indian Empire cause Englishmen to think lightly of the colonial possessions of other European States still further east, and which, but for the vastness of Hindostan, would justly be admired for their extent. The area of the territory in the Malay Archipelago claimed by the Dutch, including tributaries, is estimated at 413,952 geographical square miles, or double the area of France, with a population of 20,057,630. Java alone has a population of 10,000,000, with 461 inhabitants to the square mile, in the province of Surabaya, 528 in that of Samarang, and 565 in Kadu,—a density of population double the average of Great Britain.

In 1851 the aggregate value of the imports and exports of this single island of Java was 8,761,980. Again, Spain in the Philippine Isles rules over a population of five millions, occupying territories the total area of which is not less than 200,000 square geographical miles. Manilla, the capital, ranks in size among Indian cities next to Bombay, and so securely has the Spanish rule been based in these regions, that they will probably remain under the sway of Spain long after all her other colonies are lost to her. Nor is this attachment undeserved. The soil of the Philippine Islands is exempt from all public and municipal imposts. Unlike the miserable ryot of Hindostan, whose taxes mount with his produce, and keep him ever on the verge of extrusion or starvation, the peasant of Luzon or Panay is the real owner of his farm; and land of every description is a heritable and vendible property like moveables; and this adds enormously to its value. In some places a quinon, 1,000 square fathoms, will bring 1,000 dollars. And while the incubus of a land-tax is altogether absent, other imposts are light, and do not amount to more than 4s. 4d. a head for the population subject to Spanish rule, a rate lower than that of any portion of our Indian dominions. The necessities of life are cheap, and at the same time the labourer at Manilla gains three times the wages of one of his own class at Calcutta and Bombay. The result of all this may be summed up in few words. "The natives of the Philippine Islands are, indeed, the people of all Asiatic and American nations who have made the greatest advance in civilization under European rule."

After this hasty glance at statistics, something must be said of the climate and scenery of these Eastern isles, in order rightly to appreciate their value. Gains must be large, and commercial inducements very strong, to make men in love, for example, with the stagnant, green-coated canals of Holland or the pestilential streets of New Orleans. But in the Indian Archipelago there is no drawback on the score of insalubrity. To quote a single fact on this head, there were in 1848 on the registers of the Philippine Islands alone 62 individuals whose ages exceeded 100 years, and of these one had attained to the patriarchal longevity of 137.

Still less will any wanderer among these green islets and blue waters complain that Nature is here a niggard in her charms. People have their preferences. Some like to be stunned by the roar of Niagara, and made giddy by the height of Mont Blanc. The feeling of personal insecurity adds, no doubt, very much to our sense of the sublime, and those who struggle, slip, and painfully pick their way amid the crevasses of the Glacier des Bossons, or hew steps up the Mur de la Côte, have this uncertainty to give a zest to their enjoyment. It is different with the region of which we are now speaking, which, however, is not altogether without its samples of the grand and terrible in nature. There are the great mountains of Sumatra and Arjuna in Java, which rise to the height of 12,000 and 12,500 feet, and the vast crater of the Tengar group, the largest in the world, containing in its immense gulf a cluster of volcanic peaks. But for those who love an exquisite repose, nothing can equal the softly rippling waters and the woods of the straits, green with eternal spring. The European navigators, who first passed them, called the sea that separates Java from Sumatra a river, and they said well, for the Ocean here lays aside its majesty and becomes a river and lake. The air is full of sweet smells, which impart a delicious languor to the frame and make the obliviousness of the Lotus-eaters intelligible. This Eden, too, has birds of paradise and fruits of paradise, and without incurring the imputation of aldermanic sensuality, one may be pardoned a smile of satisfaction at hearing that a thousand pine-apples "equaling in size and flavour the finest productions of our hot-houses," may be purchased for a dollar, and a turtle of the largest size for about the same sum.

But we must not suffer the recollection of these delicacies, or of the unrivalled mangosteen and durian to beguile us from the more direct consideration of Mr. Crawfurd's excellent book. It will take its place at once among standard works, for it supplies a mass of valuable information, partly original and partly locked up in Dutch and Spanish authors, and consequently inaccessible to the English public. Mr. Crawfurd was long officially employed in the countries he describes,—he is familiar with several of the languages there spoken, and he from the very first made himself known as a man of ability and research.

As a specimen of his book, which at the same time shows the extent to which his personal experience supplies him with facts, we extract his account of the stupendous volcanic eruption at Tomboro.—

"Tomboro, the name of the mountain in the island of Sumbawa, in which, in the month of April, 1815, took place the greatest and most destructive volcanic eruption of which there is any record. The crater of this mountain is in south latitude 8° 14' 30", and east longitude 117° 55' 30", and the mountain itself rises to the height of 9,000 feet above the level of the sea. The year preceding the eruption, I accompanied an expedition to Macassar in Celebes, and in our course we passed close to the coast of Sumbawa, and even then the volcano of Tomboro was in a state of great activity. At a distance, the clouds of ashes which it threw out blackened one side of the horizon in such a manner as to convey the appearance of a threatening tropical squall. In fact, it was mistaken for one, and the commander of the ship in which I was, took in sail, and prepared to encounter it. As we approached, the real nature of the phenomenon became apparent, and ashes even fell on the deck. When the great eruption took place, I was in civil charge of the province of Surabaya, in Java, distant from Tomboro about 300 miles. The noises proceeding from the volcano at this distance much resembled, at first, a distant but heavy cannonade, and the illusion, indeed, was so complete that gun-boats were ordered out, under the supposition that

a merchantman was attacked by pirates in the Straits of Madura. The same deception respecting the detonations extended to Yogyakarta, 180 miles further west than Surabaya, or, in all, 480 miles distant from the volcano, for there my friend the late Colonel Dalton, marched out with his battalion to the relief of a fortress 18 miles east of that place, which he imagined had been attacked, and had got half way to it before he was undeceived. The day after the sounds and shocks of earthquake which accompanied them were heard at Surabaya, the ashes began to fall, and on the third day, up to noon, it was pitch dark; and for several days after I transacted all business by candle-light. For several months, indeed, the sun's disk was not distinct, nor the atmosphere clear and bright, as it usually is during the south-east monsoon. The explosions of the volcano were heard, and even ashes fell, as far as Bencoolen, a thousand miles distant from the volcano; and the same evidence of the eruption was experienced in the Banda Islands, at the distance, in an easterly direction, and against the monsoon, of 750 miles. The total number of persons supposed to have lost their lives from the immediate effects of the eruption has been reckoned at twelve thousand, but its indirect effects extended much further, for the ashes fell so thick in Lombok, Bali, and the eastern end of Java, as to destroy or injure much of the growing rice crops. The future effects of the ashes, however, were, in some places, evidently beneficial, for I see it stated that, in some parts of Lombok, where, from its proximity, they fell heaviest, they had greatly increased the fertility of some districts."

The author's varied knowledge enables him to throw light on many subjects besides the mere geography of the Archipelago. Thus there is a very excellent article on language, and throughout the book the etymologist may obtain useful hints. We find, for example, that the word *junk* universally applied to the larger Chinese vessels, is a Malay and Javanese word, applicable only to the larger craft of the Archipelago, used both in war and for commercial purposes. The word is properly *ajong* or *jong*, which the Portuguese corrupted into *juncos*, and of this the English, improving on the corruption, made *junk*. It is remarkable that *jung* means "a large ship" in Persian,—and it is possible the Malay may have derived the term from that language. The Chinese word for the vessels we call junks is *Wang-kang*. Bamboo is the Canarese word *Bambu*; cajeput the Malay *Kayu-putih*, "white wood," called from the colour of the bark of the tree which yields the oil; gamboge is a corruption of *Kamboja*, the sole country where it is found. The Malay name for gamboge is *rong*, which Mr. Crawfurd thinks a Kambojan word, but *rang*, "colour, paint," is both Persian and Sanskrit. Catechu is the Malay *Kachu*; Cochin (China) is properly *Kicha*. Gong, according to Mr. Crawfurd, is a genuine Javanese word; the instrument so called having been imported from Java for centuries. *Ratan* signifies "pared" or "trimmed," from the Malay *rotan* for *raotan*, "to pare." Orang-outang, properly *orang-utan*, is the Malay word for a "man of the woods," "a savage," and is applied by the natives only to human beings. The native word for the ape, which we call orang-outang, is *mias*.

Mr. Crawfurd's book is, on the whole, well printed,—but a few mistakes, some of them important, may be pointed out. At p. 25, l. 8, for "gáddah," read *gadhdá*. At p. 27, Balambangan is said to be 300 miles in circumference, but only five leagues long and one broad. At p. 57, the dimensions of Borneo in square leagues and miles do not correspond. At p. 81, l. 5 of the article "Camphor," and p. 83, l. 23 of the article "Caraga," slight corrections are needed. At p. 96, l. 50, and l. 54, there are misprints. The word "Tálagus," which occurs at p. 101, and in many other places, is surely incorrect. At p. 124 and p. 126, why spell the Persian

dastār "dastār," and the Sanskrit *deshā*, "d'esa"? At p. 145, for Sanscrit "angsa," read *hansah*; and at p. 148, l. 7, for "Hashashin," read *hashish*. *Khura* is not "a horse" in Sanscrit, as stated at p. 150. The word that approximates most in Sanscrit is *ghōtakah*. At p. 163, l. 7, for "orang-lant," read *orang-laut*; and at p. 173, l. 19, for "minor," read *maina*. At p. 177, Mr. Crawfurd finds the second part of the name of the King of Sunda, Pate Unus, "probably Arabic, not intelligible." Perhaps *Unus* is *Yunas*, Jonah, a not uncommon name in the East. At p. 187, l. 11, the number "4,39,661" needs correction; and at p. 191, l. 27, for "363,619," read 3,636,195. At p. 196, l. 14, and at l. 19, there are misprints. At p. 212, l. 15, supply the word *extent*; and at l. 34, for "American," read *Armorian*. Other misprints occur at p. 253, l. 14; p. 267, l. 4, and last line; p. 273, l. 4, and l. 7; p. 274, l. 21; p. 387, l. 30; p. 389, l. 29; p. 435, l. 21.

Panay is said to be the largest of the Philippine Islands after Mindanao, where Palawan and Samar appear to be overlooked. At page 368, rice is said to have a native name in all the languages of the Archipelago, as in Javanes *pari*, and even beyond the Archipelago, in the cognate Madagasi *vari*. But may not these words both come from the Telugu *vari*? At least, no argument can be founded on them as to rice being an indigenous product of the Malayan Archipelago. The story quoted as Siamese at p. 388 will be found in the 'Hito-padesha,' chap. I., story vii.

These points are noticed, in order to facilitate correction in a future edition.

The War. From the Death of Lord Raglan to the Evacuation of the Crimea. By W. H. Russell, Correspondent of the *Times*. Printed by permission. With Additions and Corrections. Routledge & Co.

The second portion of this narrative of 'The War' commences, appropriately enough, with a reference to General Simpson's assertion that he was, physically and mentally, incapable of exercising the office of Commander-in-chief;—an office arduous and responsible for him who resolves to accomplish his duty honestly, zealously, and with less of care for self than anxiety for and watchfulness over others. General Simpson, then, having described himself as a round peg that ought not to be forced into a square hole, and having given in testimonials and specifications against himself, was appointed to the office, accordingly. The command of the English army was conferred on "a veteran who had seen a year's service in the Peninsula in 1812-13, and in the campaign of 1815, and who thirty years afterwards, held the post of Quartermaster-General to Sir C. Napier, in his Indian war of 1845." Not very many weeks afterwards they, to whom the veteran owed his appointment, must have been aware of the mistake they had made. But the old General was a more fortunate man than "poor Gage" of 1775, who was sacrificed for that which, as Walpole remarks, "was a reason for not employing him, his incapacity."

As we read this narrative, it is impossible to resist the impression of admiration at what our men accomplished under most adverse and depressing circumstances. "The time is not yet come for the disclosure of all the truth," says the author of the volume. We do not exactly agree with him. Meanwhile his own revelations enable all who read them to arrive at a very close approximation of the truth. He told a great deal which brought grief into our hearts and rage into the bosoms of the Barnacles. In Government bureaux, they could not deny his statements. The criticism of officials was, pro-

bably, not unlike Atterbury's comment on Burnet, "D—n him! he tells the truth; but where the d— did he learn it?"

What deeds of heroism were achieved, and what mighty wrongs were endured by the noble soldiery—simple officers and men, on the fields of the Crimean warfare! Look at poor Cuddy, becoming senior captain of his regiment, the 55th; serving with it throughout the whole of that terrible winter in the trenches; and when a majority became vacant, finding it purchased over his head, by a captain seven years his junior on the Army List, "and who had served at home with the dépôt during the beginning of the campaign," and who took away from Cuddy the command of the regiment. Facts like these, and they are but too numerous throughout the book, excited the disgust rather than the wonder of the British public. We were too much accustomed to such a system to be surprised at it. To our allies and to our enemies, such a system was incomprehensible; but the terms in which they speak of it subject Englishmen themselves to a sense of degradation from which they cannot escape. Mr. Russell thinks that such a system is doomed; and some portion of it may be; but it is wonderful how little, as a nation, we have gained by experience. We commence every war with the commission of enormous follies and the offering up of costly sacrifices. We have always begun unprepared, with a wretched commissariat and an incredible waste of money and life. We have almost always opened the struggle with wrong men in command, and have never punished the individual responsible for appointments which placed the nation in peril. We hardly know the names of the many "Cuddys" of the trenches, and we hang stars and crosses about the necks of cavalry leaders who sleep in comfortable quarters, and ride down to the "men," at a not too early hour. It has always been so, and despite Mr. Russell's prophecy, we very much fear that it will remain so. The ruling powers are obstinately fixed in the seat of prejudice, and will not be laughed or menaced out of it. Small concessions made only prove the rule. There is as much of the ridiculous as of the sublime in our method of making war. We are like those terrible fighting people mentioned by *Ælian*, who always went into action mounted on asses.

In this closing portion of the author's vivid narrative we have not to sigh over such details of the inefficiency of the commissariat, as raised our anger and alarm in the earlier part of the correspondence. In commissariat details all really seemed to have gone on as well, at last, as if the officials most concerned therein had had with them those three young ladies whom Agamemnon wished to take with him to the Trojan War, and who possessed the power to turn everything they touched to corn, wine, and oil. The daughters of Dorippe, could we have enjoyed their presence in the trenches, would have excelled Miss Nightingale in powers of benevolent usefulness.

With respect to the literary merit of Mr. Russell's work, we may notice that many persons were inclined to believe that it is rather in the subject than in the execution. The matter being of the greatest interest it is fancied that the manner must correspond. This, however, is not the case.

The pictures were before the "Correspondent." His task was to word-paint them; and in this occupation there are difficulties that are hardly conceivable to those who think that a man has an easy mission who is only asked to give an account of what is before his own eyes. The story of Raleigh abandoning a history of the past when he found three faithful eye-witnesses of a recent

event giving three varying versions of what passed within the scope of their own vision, illustrates the difficulties of such authorship. How Mr. Russell has succeeded, however, is widely known. He has produced a gallery of battle-pictures painted without exaggeration, and all the more forcible for the simplicity of their grandeur. Their ability is, perhaps, best proved by the lasting impressions which the several pictures have made on the public mind. He had sometimes, indeed, to draw from description, but his pictures lost nothing thereby in vigour and fidelity. There is no incident of a campaign which he has not pourtrayed:—the terrible, the grand, the glorious; the march, the halt, the camp, the trenches; the suffering, the endurance of heroes whose names will never be known, the assault, the repulse, and the final victory,—we are familiar with these mostly through our author's pages. Our gratitude would be the greater if we were to remember with what details our kindred at home were fain to be content in the days of the Peninsular War, and in the times of struggle prior to that period. Mr. Russell is the first who ever made a distant public almost spectators of a contest in progress. We were amidst it all, by day and by night, in reverse and in success; no corner of the camp, no nook in the hospitals, was hidden from us. We saw everything, even to the picturesque and lazy mule-drivers, who would not work in the wet and cold; and we heard everything, from the boom of the shot to the hideous howl of the wounded Russian corporal when he found himself being put into basket, and carried away on a mule—to the hospital.

There is some consolation, in reading such a record of the horrors of war, to discover that the famous military catechism of Suwarow is not accepted even by Russia *au pied de la lettre*. It is little more than sixty years since that brutal soldier, *after* capturing Warsaw, cruelly butchered 30,000 Poles, of all ages and conditions, in cold blood. It is scarcely a quarter of a century since Gortschakoff gained almost as terrible a name for his cruelty in Poland. These examples, it is hoped, will never again be followed. The voice of indignant nations wrung from the Russian authorities the famous order to respect the wounded, which was creditable to the Government, and was, of course, not without effect. "Woe to the nation that forgets the art of war!" But that terrible evil may have its amenities, such as they are. May it be long before the world shall need a chronicler to do such office as that which has been performed so efficiently by Mr. Russell! Even the nations who enjoy the victory can be but grave with their glad thoughts. Like the author, in his chapter, "The Alma revisited," they look proudly upon the now quiet field, while they sadly reckon the cost at which it was so gallantly carried. On the matter of honours awarded for that and other fields, we will not enlarge. We will content ourselves with remarking, that there was once a king not very far from this seat of war, the laurels from whose tomb caused great dissensions wherever they were carried. There are modern laurels not very unlike those of Amycus of Pontus.

Shakspeare's 'Julius Cæsar': Tragedy—[Jules Cæsar, &c.]. Translated into French Verse, with the English Text at the Foot of the Pages, preceded by a Study and followed by Notes. By C. Carhant. Paris, Didot Frères. We had, not long ago, occasion to denounce Madame Dudevant's attempt on 'As You Like It,' an impertinence flagrant enough to make Johnson's 'Blue Queen' and Voltaire's anta-

gonist walk out of her grave,—provided that the shade of dear, stately Mrs. Montagu could persuade itself, under any provocation, to take so extraordinary and conspicuous a step. The book before us is a proof that the world's great dramatist has modern admirers and students in France worthier and more capable, if only because they are more modest, than the lady who the other day took pity on *Jagues*, the melancholy bachelor, and married him, and who reduced bright *Rosalind* from the estate of a queen of romance to the secondary condition of attendant on *Celia*. In many respects, M. Carlhant's translation merits the good word of English critics. It is singularly clear of presumption,—the author, in his preliminary study, errs on the side of such over-care and over-sympathy as may befit a writer for children, but not for grown thinkers, dreamers, or poets. "See here," says he, "look there," when the sights to be seen and the distinctions to be looked into hardly merit the direction of a finger-post or the patience of argument. But this is the humour of our neighbours when they deal with Art. That which they love they must be credited with having discovered—that which they feel they must express to its last pulsation. The over-solicitude complained of belongs to most of the modern critics of Shakespeare, as we have lately had cause at home to point out,—and it is, after its kind, a tribute to his depth, past conceivable exhaustion, to his boundlessness, which none can explore thoroughly. With one delicate touch, however, we must credit M. Carlhant, as proving him to be penetrated with the sentiment of Shakespeare's variety and humanity:—his dwelling on the introduction of the page *Lucius*, with his music, by the side of *Brutus*, the stern. Nothing more truly in the spirit of romance than this—more deliciously redeeming the severity of the character—was ever suggested by the instinct of Genius; and how has the sleeping third, from time immemorial downwards, added to the awe of an interview betwixt Living and Dead! The boy dreams of his lute, while the murdered man and the murderer hold converse.—One might ransack the entire store of French classical tragedy ere such a pathetic touch of fancy, giving the while its last intensity to such a tremendous scene, might be found. An effect or two of the kind have been tried for in the more modern effect-plays of M. Hugo;—but we must not wander further into such comparisons, having still to speak of the manner in which M. Carlhant has discharged his task.

We have credited him with reverence and zeal: possibly he does not possess understanding of his original,—certainly not expressive power in any corresponding perfection. The old Elizabethan language is in more than one passage imperfectly apprehended by him,—as, for instance, in the following speech of the first scene of the third act:—

César. Climer, je te préviens
Que si ces airs rampants sont d'excellents moyens
Pour enflammer l'esprit de quelque homme ordinaire
Et changer tout à coup sa volonté première
Et vain projet d'enfant, ce n'est point par des mots,
Et des prosternements bons à capter les sots
Qu'on peut flétrir César, et faire qu'il dévis
Des penchants naturels qui gouvernent sa vie.

César. I must prevent thee, Climer,
These couchings, and these lovely courtesies
Might fire the blood of ordinary men,
And turn pre-ordinance and first decree
Into the law of children. Be not fond
To think that César bears such rebel blood,
That will be thawed from the true quality
With that which melteth fools, &c. &c.

In another matter, M. Carlhant, as a translator, is more inapprehensive than could be desired. We will not cavil at his choosing for medium, the rhymed verse which the Corneilles,

Racines, and Voltaires, have habituated our neighbours to consider as the fitting form in which high Tragedy shall speak,—we will not point out the loss of contrast which has resulted from his translating into that formal line, not merely the blank verse of Shakespeare's senators, but the nervous, interjectional prose talk of his commoner characters,—which, to our English sense, no more breaks the poetry of the scene than a temporary suspension or abandonment of rhythm interferes with the flow of a musical composition. But the consummate artifice of his original—who was alike dramatic and rhetorical, in his use of repetition (a Homeric expedient, as Mr. Macaulay justly pointed out, when discussing Epithet in the Preface to his *Roman 'Lays'*)—has escaped Shakespeare's French admirer. Antony's "honourable man," which from a passing touch is converted by reiteration into a stroke from Irony's severest lash,—as the artful oration over

the piece of bleeding earth

goes on, is rendered in half-a-dozen different forms and phrases by M. Carlhant:—and the scene, which should turn out the best, or the tragedy is marred, is thereby weakened into one of the least satisfactory portions of the new version.

The above must serve by way of annotation, and will suffice, we think, to indicate to our Shakspearians whereabout we are inclined to place M. Carlhant among allies who have essayed versions of our dramatist's masterpieces. They will find the book interesting by reason of its merits, and even in its faults characteristic and instructive.

The Red River Settlement: its Rise, Progress, and Present State. With some Account of the Native Races and its General History, to the Present Day. By Alexander Ross. Smith, Elder & Co.

Red River Settlement is an isolated spot in the wilds of North America, 700 miles from the nearest seaport, "and that port blockaded by solid ice for ten months in the year." A few Scotchmen, encouraged by the enthusiasm of the Earl of Selkirk, clung for years to this lonely outpost, suffering from every conceivable disappointment, danger, and privation, and established, at length, a small but promising colony. The Earl, in 1811, purchased from the Hudson's Bay adventurers a tract of land on the shores of the lakes of Winnipeg and Winipegoos, and of the Winnipeg, Assiniboine, and Red Rivers. He agreed, in recognition of the natural Indian sovereignty, to pay annually two hundred pounds weight of tobacco to the chiefs of the Chippewy and Knistineaux nations, and immediately imported from Europe the framework of a community to brighten with the amenities of cultured life these hills, plains, and streams in the midst of an immeasurable wilderness. Various motives have been assigned for his choice of a solitude so remote, inaccessible, and repulsive. The North-West Company said that his object was to draw off their trade and to create a monopoly; less malicious observers suggested that he desired to create a retiring settlement in which the superannuated officials of the Hudson's Bay Company might spend their savings to the profit of their former employers. But it is scarcely necessary to believe more than that he was ambitious of founding in the North American wilds a permanent society which would extend the range of civilization, form a convenient place of resort for the fur-traders, and benefit the Hudson's Bay Company, in which his interest was considerable. No one can believe that he sacrificed 85,000*l.* to keep the settlement alive without being actuated by something better than the cupidity of a huckster or the malice of fanatical rivalry.

In the year following his purchase he assisted a number of Scotch families, called "the first brigade," to emigrate and build their habitations on Red River. Not many hours after their arrival the anomalies of their situation were illustrated by the apparition of a troop of warriors, with feathered crests, painted, armed, and decorated like savages, although in the employ of the North-West Company—the bitter rival of Hudson's Bay. They warned the new-comers off the ground, but the Scotch, after wintering at the Hudson settlement of Pembina, returned to the Red River in May, and commenced the cultivation of the soil. They lived that season with the frugality of shipwrecked mariners, eating roots, nettles, and berries, and raising experimental crops, upon which clouds of blackbirds and pigeons descended as greedily as the locusts of Egypt. Other detachments of settlers followed,—but their numbers were thinned in many a conflict with plumed and painted desperadoes of the North-West party. The colony fell into confusion, though Lord Selkirk, visiting it personally, made astonishing efforts and not a few sacrifices with a view to restore confidence and order, promising to build a church and send out a minister. Grasshoppers and mice invaded the fields, and habits of indolence engendered by habits of excess, aided in reducing the community to degradation and misery. Mr. Ross has a picture of a Governor's revel, suggestive of a "big drunk" among the negroes.—

"Governor Alexander McDonell, whom the people in derision nicknamed the 'grasshopper governor,' because he proved as great a destroyer within doors as the grasshoppers in the fields, prided himself in affecting the style of an Indian viceroy. The officials he kept about him resembled the court of an eastern nabob, with its warriors, serfs, and varlets, and the names they bore were hardly less pompous; for here were secretaries, assistant-secretaries, accountants, orderlies, grooms, cooks, and butlers. This array of attendants about the little man was supposed to lend a sort of dignity to his position; but his court, like many another where show and folly have usurped the place of wisdom and usefulness, was little more than one prolonged scene of debauchery. From the time the puncheons of rum reached the colony in the fall, till they were all drunk dry, nothing was to be seen or heard about Fort Douglas but bailing, dancing, rioting, and drunkenness, in the barbarous spirit of those disorderly times. The method of keeping the reckoning on these occasions deserves to be noticed, were it only for its novelty. In place of having recourse to the tedious process of pen and ink, the heel of a bottle was filled with wheat and set on the cask. This contrivance was, in technical phraseology, called the hour-glass, and for every flagon drawn off a grain of the wheat was taken out of the hour-glass, and put aside till the bouse was over; the grains were then counted, and the amount of expenditure ascertained. From time to time the great man at the head of the table would display his moderation by calling out to his butler, 'Bob, how stands the hour-glass?' 'High, your honour! high!' was the general reply; as much as to say, they had drunk but little yet. Like the Chinese at Lamtschur, or a party of Indian chiefs smoking the pipe of peace, the challenges to empty glasses went round and round so long as a man could keep his seat; and often the revel ended in a general *mélée*, which led to the suspension of half-a-dozen officials and the postponement of business, till another house had made them all friends again."

Corruption and incapacity were the natural accompaniments of manners like these. While some of the colonists were prostrated in groaning sloth amid the social ruin, their more restless companions invented schemes of preposterous speculation,—among others The Buffalo Wool Company, for the manufacture and export of wool from the hide of the wild buffalo. A mania followed, and then a panic, and the little produce of the new factory, which cost 2*l.* 10*s.*

a yard, was sold in England for 4s. 6d.! Things could not continue on this basis. A band of reformers sprang up, and the Red River Colony began slowly to prosper. It possessed farms and pastures, herds and flocks, fur depôts and provision stores; and, although evil days recurred more than once to damp the spirit of the settlers, the signs of progress multiplied. Among the memorable disasters was an extraordinary flood, caused by the melting of snows around the sources of the Red River. The water rose nine feet within twenty-four hours. In three days the rough little town was deserted, the inhabitants flying to higher ground.—

"The families were all conveyed to places of safety, after which, the first consideration was to secure the cattle, by driving them many miles off, to the pine hills and rocky heights. The grain, furniture, and utensils, came next in order of importance; but by this time, the country presented the appearance of a vast lake, and the people in the boats had no resource but to break through the roofs of their dwellings, and thus save what they could. The ice now drifted in a straight course from point to point, carrying destruction before it; and the trees were bent like willows, by the force of the current. While the frightened inhabitants were collected in groups on any dry spot that remained visible above the waste of waters, their houses, barns, carriages, furniture, fencing, and every description of property, might be seen floating along over the wide extended plain, to be engulfed in Lake Winnipeg. Hardly a house or building of any kind was left standing in the colony. Many of the buildings drifted along whole and entire; and in some were seen dogs, howling dismally, and cats, that jumped frantically from side to side of their precarious abodes. The most singular spectacle was a house in flames, drifting along in the night, its one half immersed in water, and the remainder furiously burning."

Mr. Ross was present when this catastrophe happened, and saw a man with two oxen fastened together, and his wife and four children seated on their backs.—

"The docile and terrified animals waded or floated as they best could, like a moveable stage, while the poor man himself, with a long line in his hands, kept before them, sometimes wading, sometimes swimming, guiding them to the highest ground."

According to Mr. Ross, all but the Scotch emigrants, discouraged by this ruinous visitation, removed within the United States frontier. These pertinacious settlers, however, "commenced the world anew in Red River" for the fourth time. Instead of wooden cottages, two-storyed houses, with galleries, verandahs, and glass windows, began to be erected,—a fort was built,—silks and beavers glistening on the public promenade seemed like reminiscences of Old World fashions,—wind and water mills were erected,—a political constitution was adopted. In 1835, indeed, Red River Settlement was placed under the administration of a council,—a militia was organized,—magistrates were appointed, and penalties were enacted for offenders. The Presbyterians of Red River, in the Puritan spirit, restored the whipping-post of former days. This mode of discipline, however, was resented; the first instance of its application producing a public riot.—

"So strong was the public feeling against this mode of punishment, that some five years afterwards, when the same disagreeable service was required to be performed, not a person could be got to act outdoors. On this occasion, therefore, the flogging took place within the prison walls, the official being masked, and, for further security, locked up till dusk, when he was dismissed unknown."

The plain-hunters, who "run the buffalo," have adopted a code of their own, specifying that, for a first offence, the culprit is to have his saddle and bridle cut up, for the second his coat, while for the third he is to be flogged. Their encounters with the buffalo are not mere single combats, but are on the scale of cam-

paigns, a mighty array of the wild beasts being attacked at once. Mr. Ross took part in one of these buffalo battles. After a march of nineteen days, the expedition came upon a crowded hunting-ground.—

"Our array in the field must have been a grand and imposing one to those who had never seen the like before. No less than 400 huntsmen, all mounted, and anxiously waiting for the word, 'Start!' took up their position in a line at one end of the camp, while Captain Wilkies, with his spy-glass at his eye, surveyed the buffaloes, examined the ground, and issued his orders. At 8 o'clock the whole cavalcade broke ground, and made for the buffaloes; first at a slow trot, then at a gallop, and lastly at full speed. Their advance was over a dead level, the plain having no hollow or shelter of any kind to conceal their approach. We need not answer any queries as to the feeling and anxiety of the camp on such an occasion. When the horsemen started, the cattle might have been a mile and a half ahead; but they had approached to within four or five hundred yards before the bulls curved their tails or pawed the ground. In a moment more the herd took flight, and horse and rider are presently seen bursting in among them; shots are heard, and all is smoke, dust, and hurry. The fattest are first singled out for slaughter; and in less time than we have occupied with the description, a thousand carcasses strew the plain."

The casualties were not all on the side of the buffaloes. After a terrific uproar, the pursuit and firing ceased. Twenty-three horses, with their riders, were panting on the ground,—one had been gored to death; two were mortally wounded. Of the hunters, one had broken his shoulder; another had lost three fingers; a third had been hit by a stray ball; but 1,375 buffalo tongues were the trophies of the day.

The volume in which Mr. Ross has described the history and the condition of the Red River Settlement abounds in matter of interest. Some will read it for its sketches of Indian and half-breed life; others for its account of trading adventures in the wilds of North America; but most will be fascinated by the story of a civilized colony, planted beyond the prairies, and struggling through nearly half-a-century of vicissitudes. We regret that Mr. Ross, dealing with the religious history of the Settlement, should have displayed so much sectarian and national conceit.

MINOR MINSTRELS.

The Panorama, and other Poems. By J. G. Whittier. (Boston, Ticknor & Fields.)—Here is indeed a poet; and sad it is that a country should be described by a poet as America is by Mr. Whittier: still more sad for that country if what that poet speaks of is truth. We pity South and North,—and we pity Mr. Whittier if there is any sting left in verse:—

Who most deserves our blame?
The braggart Southron, open in his aim,
And bold as wicked, crashing straight through all
That bars his purpose, like a cannon-ball?
Or the mean traitor, breathing northern air,
With nasal speech and puritanic hair,
Whose cant the loss of principle survives,
As the mud-turtle e'en its head outlives;
Who, caught, chin-buried in some foul offence,
Puts up a look of injured innocence,
And consecrates his baseness to the cause
Of constitution, union, and the laws?

Sternly, too, speaks the poet, like a second Joel, in these Yankee streets, red with slave blood:—

The age is dull and mean. Men creep,
Not walk; with blood too pale and tame
To pay the debt they owe to shame;
Buy cheap, sell dear; eat, drink, and sleep
Down-pillowed, deaf to moaning want;
Pay tithes for soul-insurance; keep
Six days to Mammon, one to Cant.

In more playful mood Mr. Whittier sketches with pleasant grace Canadian scenery:—

On the grain-lands of the mainland
Stands the serried corn like train-bands,
Plume and pennon rustling gay;

Out at sea, the islands wooded,
Silver birches, golden-hooded,
Set with maples, crimson-blooded,
White sea-foam and sand-hills grey,
Stretch away, far away,
Dim and dreamy, over-brooded
By the hazy autumn day.

Gayly chattering to the clattering
Of the brown nuts downward pattering,
Leap the squirrels, red and grey.
On the grass-land, on the fallow,
Drop the apples, red and yellow;
Drop the russet pears and mellow,
Drop the red leaves all the day.
And away, swift away
Sun and cloud, o'er hill and hollow
Chasing, weave their web of play.

Poems. By G. J. Chester. (Bell & Daldy.)

—This is a pleasant volume of poems by apparently a young Templar who has been an Oxonian. There are Danubian and Highland reminiscences all showing a quick fancy and a warm heart. The metre is wavering, the imagery strained, and the invention rather scanty, as it is and ever shall be with young poetry. Yet about this there is an honest freshness, as if the author had the hot June blood of life well up to his fingers' ends. That pleasant melancholy of which youth is proud makes him look happy and yet in black, like a near relation who has got an inkling of the will. There is something, of course, about church-bells and old memories, and those light griefs that student youth mourn at, because they read that such things make men mourn. There are also specimens of the last two fashions in verse—the Hiawatha metre and the story of the war. The following is an instance of a skilful use of familiar names, which, in fact, furnish one with ready-made poetry—poetry five hundred years a making.—

The fresh West wind upon the Hurst is blowing
Across the Berkshire plains as from the sea;
At Bablock Hythe the river-streams are flowing
Down from the Western hill-swathes crystalline.
In Wytham woods the hyacinth's azure bells
And quaint herb Paris blossom as of yore;
And to the student-haunted Hinckley dells
Is borne the sacred city's distant roar
In muffled cadence; yet for me no more.

Songs of Early Summer. By the Rev. Archer Gurney. (Longman & Co.)—There is a schoolmaster individualism about Mr. Gurney's poems; now he is criticizing, now apologizing for his mistake. His nature is second-hand, and his art a little stiff and wooden. His songs do not flow as the wind's voice or the bird's carol, spontaneous and instinctive, but come as from a musical snuff-box, with a certain rasp or tick that augurs clock-work. Of his moralizing ballad measure, the following is a pleasant instance for these hypochondriac times:—

Come, rouse thyself, Acastor, man!
Life's glades lie fresh before thee,
Nay, who would yield, while fight he can?
Believe, the heav'ns are o'er thee.
Go where thou may'st, do what thou wilt,
This truth shall round beset thee,
All vain despondency is guilt,
For God can ne'er forget thee.

O cheer thee! Cast aside for aye
These hypochondriac fancies.
If cheat ourselves we must and may
Be not with Dutch romances.
No, rather let a fairy swarm
Of phantasies upbey us;
Too much of hope can scarce do harm,
And action should be joyous.

Gonzaga di Capponi: a Dramatic Romance. By Henry Solly. (Longman & Co.)—This drama, with much ambition in its aim, was written, the author says, in his youth, when he "was seeking for an answer to some of those sorrowful questions, personal and social, which are sternly demanding a solution from all earnest minds under terrible penalties." It has been carefully re-written in maturer years, now that the author has found in religion an answer to all his questionings. The following soliloquy may give some idea of Mr. Solly's vigorous verse.—

The sun is sinking to his rest. Behold
How grandly, how triumphantly! And yet

At peace. The end of life is better than Its young beginning. Would my race were run, And I, with foot upon the welcome edge Of death's abyss, were on a glorious life! Now gazing back, and, 'mid the solemn grief Of millions, calmly laying down a power As grandly used—as nobly won. Oh, Youth! 'Oh, melancholy Youth! whose kiss of love, Like fond care, of cruel leman, when She hands her lord the poisoned bowl, is death— Thou placest us beneath a heavenly sky, With balmy airs, and breath of flowers, and tones Of sweetest thrilling melody around. And angel forms all beckoning us away, That we may soar to Paradise. But lo! When we would spring to bear them company, And live the life so beautiful and free, For which our fervent spirit pants, we find We stand upon the verge of awful ruin— Prisoners upon a fair and flower-crowned crag, Wingless—left there alone—alone left there To feed upon our bleeding hearts, or launch Upon the purple air, and headlong drop To swift destruction. Fare thee well, oh, Sun! Thou'rt rise in glory, for thou hast no soul— And unto thee has given a work to do, And blessings to dispense, alike all worthy Of Him who made thee. But I am a man. He hath forgotten me.

The Wife; or, Love and Madness: a Tragedy, in Five Acts. By the Rev. J. S. Brockhurst. (Cambridge, Deighton & Co.)—The author seems afraid of having written a tragedy. His play is a novelty in several ways:—in the first, it is well written, although the author won a Cambridge gold medal for the best English poem,—secondly, because it is twice as long as any other play existing. A Preface may generally be considered as a proof that any sense contained in the book it precedes is entirely accidental, and the nonsense intentional. It is generally a foolish, blundering, nervous, conceited piece of work, intended to show the public the author is not afraid of them,—just as a coward swears to prove his courage. If it is not servile, it is impudent,—if not arrogant, crawling: it never is what it should be; and if it were always read would always disappoint. Our author, in his preface, is much severer on himself and his profession than any of his critics will be. He says an actor is a preacher six days in the week, and a preacher an actor only on Sundays. He says:—

"That, in the three first acts, the speeches also, in addition to being overrun with a dire epidemic of parenthesis, are often immoderately prolix, cannot be denied; and I have only to hope that (as a set-off to an impropriety I knew not, although at the time of writing aware of it, how to avoid) it will be charitably observed, that, in the fourth, and, especially as the plot hastens toward the catastrophe in the fifth act, the dialogue is of a character in unison with the action of the play, and the situations of the speakers."

How foolish is such self-criticism, which proceeds not from humility, but from a moment's causeless despondency!

Waters of Comfort. By the Author of 'Visiting my Relations.' (Cambridge, Macmillan & Co.)—Prefaces are the opprobrium of green authors and the curiosities of literature. In that which is attached to this book the author declares that he has neither fancy nor invention, and does not call his 180 pages of verse poetry. He means them for devotional rhymes to be read by the sick and sorrowful in sleepless seasons of trial. The volume is well adapted to relieve the *sleepless*; but a good motive does not make a good writer. How long is religious poetry to be the butt of irreligion, by being so bad that it is fit for no other use? Keble has much to answer for if he produce such stuff as—

Always in exaggeration,
Nature no just medium knows;
Till, subdued by moderation,
She subsides into repose.

The Old Bridge, and other Poems, Original and Translated. By George Shirley. (Rochester, Macaulay.)—In this volume the original poems read like translations, and the translations like originals. With versatile mind, a range

of reading, and a pliable and experienced command of metre, the author is quite at home at translation and quite abroad at anything else. He is essentially an interpreter, which is better than to be one who needs interpreting. His versions of Mr. Freiligrath are peculiarly happy, and will interest those who know the poet. Three verses from 'A Tale of the Swallows' will show the skilful hand of this translator.—

Long o'er foreign lands we hovered,
Lands where burning sand-plains glow,
Where with flowing caftans covered,
Turban-wearers loiter slow.

Wondrous plants, with purple glancing,
Served as milestones where we went,
Yellow Moors we saw there dancing
Bare before their linen tent.

On his heated saddle panting,
Sat the Arab, light of limb,
Whilst his wife, kind service granting,
Dated and goats' milk handed him.

The Lamp of Life. (Simpkin, Marshall & Co.)—This is an 'In Memoriam' with the colour left out. It wants some unity of purpose, for it reads at present like "thoughts upon six weeks' reading of the *Times* newspaper." The writing is almost of too monotonous an excellence, and has no wings to rise. The passionate laments of the author for his child are very touching, but barely quotable. The following is a thought hardly made enough of:—

Thou shalt not cross our threshold, Death;
Here will I stand and bar thy way;
Thou shalt not still his little breath;
Nor on our one sweet flow'ret prey.

Thou shalt not strive with one so young,
So weak, so tender, and so fair;
Thy contest shall be with the strong
Thee to the combat here I dare.

Carmagnola: an Italian Tale of the Fifteenth Century. A Poem in Five Cantos. (Saunders & Otley.)—Though hardly condensed enough in its imagery, this is a sensible poem, well constructed, and worth reading. 'Carmagnola' is one of those stories that a great man could build a great work upon:—as for this, it is a clever sketch, written after reading Byron's 'Faliero.'

Atlantis, a Poem—[*Atlantis, eine Dichtung*]. By Christian Hoeppli. (Hanover, Rümpler; London, Thimme.)—The 'Atlantis' is a poem of singular beauty and melody, poured forth like a rhapsody from a Norse bard, or a prophecy from a seer with the second sight. It is highly finished, and pleasant in its ring and cadence.

A Plea for a Plotter. (Dublin, M'Glashan & Gill.)—We cannot make head or tail of this 'Plea.' It seems an Irishman's lament over some evil which he does not name, and an Irishman's vindication of some charge which he does not specify.

Peace, a Poem. By Geraldine. (Petter & Galpin.)—If the author would let us be at peace we should be grateful. All verse-writers are grinding on their tuneless barrel-organs to this tune. There is a good deal about "amaranthine crowns," and "magnetic stars," and such stock things, but not one touch of truth or nature. Sea is always called "main," and there is much about "Albion's prowess." The author, too, twice makes Spain "renew her vest," which in minorish language, signifies "put on a second time her waistcoat."

Wild Flowers and Fruits: Poems. By W. Dale. (Heylin.)—From Cornwall we have looked for poets, and here is one. The land of granite and iron, the land of moor and mine, is the most strongly individualized of English counties. The piles of sea-bulwarks, the cliffy tops red with sunset, the rocks green beneath Atlantic surges, the long lanes, the fern-covered walls, the small bays strewn with white sand, are peculiar characteristics of the last shelter of the receding Celt. Mr. Dale's book may be an indication of an awaking, though he himself is a quiet poetical observer,

and neither robust nor able to dig much below those who have gone before him. There is, however, some new imagery and much Bernard Barton feeling about his harvest lines.—

But when the green's all sunn'd to gold,
And harvest month appears,
O, then how lovely to behold
The yellow, dancing ears,
Sinking and rising, free and fair,
In every little breath of air!

Ay! 't is a joyous sight to see
The waving corn-fields fall,
The reapers working cheerly
Along the golden wall;
While quick before your wand'ring eyes
A thousand pyramids arise!

Lays from the Mine, the Moor, and the Mountain. By John Harris, a Cornish Miner. Second Edition. (Heylin.)—Here is another Cornish poet. His writing to any other age would have been a marvel, and it is a phenomenon even in our own. Of course it is sometimes quaint and homespun, often bombastic and tumid; sometimes simply rapid and diffuse; but generally it is earnest, strong, and sweet with a father's love and all domestic affections. Though by no means a favourable specimen of the book (from the difficulty of the metre), we subjoin a tale of a miner's heroism,—

Come, let us leave the fields and flowers behind,
The murmuring brooklet where the poet walks,
Weaving life's cobwebs into silken flowers
To beautify the homes of fatherland.
Come, let us leave the beauteous light of day,
The bower of roses, and the Muses' haunt,
Where the green ivy roofs us over head;
And go down, down into the earth's black breast,
Where, in the bottom of a shaft, two men
Prepare e'en now to blast the solid rock.
The hole is bored; the powder is confined;
The fuse is fix'd,—it cannot be drawn forth.
They negligently cut it with a stone
Against a rod of iron. Fire is struck!
The fuse is hissing; and they fly, both fly,
Towards the bucket, taking hold thereon,
Shrieking the well-known signal. He above
Strove, but in vain, to put the windlass round.
One could escape,—delay was death to both!
One of them was our hero. Stepping back,
He looked a moment in his comrade's face,—
O what a look was that!—and cried, "Escape!
A minute more, and I shall be in heaven."
On sped the bucket up the sounding shaft:
The man was safe! Eager to watch his fate,
The fate of his deliverer, down he stoop'd,
And bent him o'er the shaft, just when the roar
Of the explosion rumbled from below.
Up came a fragment of the rifted rock,
And struck him on the brow, leaving a mark
Which tells him still of his deliverance;
A mark which time will never chip away
With his rough hatchet, but it will remain
Till Death shall wrap him in his murky pall.

—The glorious sequel is, that the hero, after all, escaped. When the blast burst the brave fellow sat down in a corner of the mine, and, holding a flat slab of stone before his eyes, awaited death. But the fire passed him by, and he was saved. When asked what induced him to volunteer his life for his mate, he replied:—

"His little children would be wet with grief,
While I had none."

—The recital of such deeds as these, however simply told, stirs the blood like wine, and fills us with a fuller strength.

The Liberation of Abd-el-Kader: an Ode. Written for the Baptismal Fête of the Prince Imperial. (Cambridge, Macmillan & Co.)—By an ode is now meant a certain number of verses of unequal length, strung together as we do long and short reeds to make a Pandean pipe. This Ode is such a pipe, but the string seems forgotten.—*Wallace: a Tragedy, in Five Acts.* (Glasgow, Griffin & Co.), is a sensible, manly versification of the chronicles,—of high tone, and perhaps actable: at least, before a Scotch audience, who know all the allusions.—*Moreto: a Tragedy in Five Acts*—[*Traverspiel in fünf Akten*], (Berlin, Asher & Co.), is a creditable play, introducing Lope de Vega and Calderon as inferior *dramatis personæ*.—*Memories: a Poem*, by G. T. Thomason, (Bell & Daldy), run through the four seasons of the year. They are communicated in the metre of Gray's 'Elegy,'

—which poem has furnished manner as well as metre to the modern Muses. They are handsomely printed, on ample pages,—and liberally illustrated with tinted woodcuts.

Suffolk in the Nineteenth Century: Physical, Social, Moral, Religious, and Industrial. By John Glyde, jun. Simpkin & Marshall.

In the greater number of county histories, the reader is told more of the incidents of very remote days than of the story of the time of the writer. We generally have an abundance of hard names, forgotten almost as soon as the eye passes from them; and terriers, caravans, hides, villeins, feudal chiefs, and tables of expenses set down in Roman letters, often weary the patience of the most amiable of readers. Not that we undervalue these details: they are often of the greatest importance. But many county historians or topographers do not think it worth their while to come out of them,—and as writer succeeds to writer we find little or nothing in the latest that is not to be found in the first. With this class of authors, to use Walpole's phrase, "everything has done happening," from the time that armour went out. Heroes in broadcloth and incidents posterior to the Reformation have no interest for them.

Mr. Glyde has, we are happy to say, taken an original view of this matter. He has written a history of Suffolk as he himself saw it. Future writers who may address themselves to the subject of this county will be greatly indebted to him for his zeal, research, and his interesting details. The reverend gentleman who had such acute observation for the birds about Selborne produced a charming book, because he had something new to tell, and was able to tell it agreeably. So Mr. Glyde has gone about the county, with his eyes open and his mind on the alert, and he has furnished us with an interesting volume touching the "physical, social, moral, religious, and industrial" condition of Suffolk. His apology for the matter-of-fact way in which he imparts his details was not needed. "Transferred," he says, "at nine years of age, from the school to the workshop, —self-helped and self-guided in my progress to manhood, —launched into business before I arrived at maturity,—I have had no opportunity to strive for the graces of composition." Such graces as are needful in a volume of this nature are not wanting; and there is something better than mere graces, namely, a great amount of information pleasingly conveyed.

Mr. Glyde, then, eschews St. Edmund and the East Angles. We hear nothing of the legend referring to the princely martyr's head, and its eloquence as it lay in a wood, far from the trunk to which it had once been attached. We are introduced to subjects far more practical and useful. It is, we believe, Fuller who sets down among the proverbs of the county, "Suffolk milk," "Suffolk maids," "Suffolk stiles," and the illustration applied to man growing poor, that "he is in the right way to Needham Market." We could fancy that Mr. Glyde may have taken these proverbs as texts,—for he discourses on food, fodder, producers, consumers,—on those who labour on either side of the stile, and on the more highly privileged, who may lean over and look at them,—and on the causes of prosperity and decay which he discerns in the various localities through which he passes.

In Suffolk we find the most easterly point of our island,—at Lowestoft Ness,—to the north and south of which fine headland "the riding for shipping is so remarkably easy during gales from north to west, as to procure for it from seamen the name of 'Abraham's bosom.' " But

the "crag" does not only protect man, it helps to feed him.—

"The Suffolk crag has recently been largely employed as a fossil manure with great benefit to the light soils of the county. Large tracts have been dug and laid open, the contents carefully examined, and the mammalian remains collected and preserved for agricultural purposes, after having been ground to powder and converted into superphosphates by digestion in sulphuric acid. Upon analysis, the selected remains have been found to contain about 50 per cent. of phosphate of lime and 20 per cent. of carbonate of lime, and high prices have been obtained for it as manure. Some of the nodules, when thus ground, are said to be used in large quantities in the adulteration of guano. Years ago Professor Liebig's extensive knowledge of agricultural chemistry caused him to predict that Great Britain would eventually receive a great addition to her agricultural wealth from the remains of an extinct animal world. The great chemical philosopher has lived to see the phosphoric deposit in the Suffolk crag extensively applied to agriculture in what are called coprolites."

We do not know if by means of the application of Suffolk crag the people generally of the county be well fed,—they are certainly not well taught. Referring to "marriages," Mr. Glyde tells us, that in the seven years, 1839-45, "the men who signed the register with marks numbered 46 per cent., the women 52 per cent." So that nearly half the population, for these numbers show an average of 49 in the hundred of both sexes, are unable to write their own names! What a fact, in an age of educational grants, ecclesiastical squabbles about candlesticks, and missions to the heathen! The "heathen!" The Mrs. Jellabys may find him in Suffolk; and the landowners seem determined that he shall have a permanent home there: e. g.—

"In the parish of Bramford, which contains nearly 1,000 persons, and whose assessment to the Property tax amounts to 5,292*l.*, Sir Philip Broke, Bart., is owner of nearly 2,000 acres of land, besides having a very beneficial lease of the tithes, yet how little he has done for the education of the poor of that parish is evident from the income of the schoolmaster, which, including the children's pence, amounted to only 20*l.* a-year. The parish of Framden may be cited as another case: 1,300 acres of this parish is the property of John Tollemache, Esq., M.P., who, in addition, has the rectorial tithes, valued at 500*l.* per annum; yet, with a population of 800 persons, in some respect needing a missionary as much as the Heathen, there was no school until 1852. Bacton, recently made notorious by an atrocious murder, has a population of 901 persons. Nearly 1,100 acres of this parish are the property of George Tomline, Esq., M.P. It had no day school in 1851. Some gentlemen begin their educational help at the wrong end. This was aptly illustrated in 1855, by the Rector of Bacton, who gave a donation of ten pounds towards establishing a 'Reformatory' school in Suffolk, although during the fifty years of his rectorship he had not devoted a similar sum to the education of the poor children of his own parish, many of whom in after years annually stood at the bar of justice, and the *maineinance* alone of the Bacton criminals has cost the county fifty pounds per annum. In each of the three above-mentioned parishes the chief portion of the land is the property of one gentleman; but Wickham-Skeith is in the same state of educational destitution, and there the land belongs to several wealthy owners, viz., 293 acres to Lord Henniker; 286 to J. G. Sheppard, Esq.; 205 to Charles Tyrrell, Esq.; 204 to G. E. Frere, Esq.; and smaller quantities to other gentlemen. The establishment of a school would, therefore, be but a slight expense to each of the gentlemen deriving rentals from the land. No school exists, although during five consecutive years this village has annually furnished one criminal to every 307 inhabitants."

No wonder that, as the author tells us, "pauperism and crime are in Suffolk above the average of the kingdom." Nor does the fault

rest entirely with the landlords, responsible as many of them may be for the wickedness and destitution which prevail. There is many a beautiful "House of God" in Suffolk which is going to ruin because of the indifference of the wealthy incumbent. Some of these churches are among the most beautiful in England. We will name one, without venturing to say who is blameable for the ruin into which it was sinking when we last saw it. We allude to Barking Church, near Needham. In beauty of architecture it equals the elegant and well-preserved church at Bishopston, near Salisbury. In beauty of position, Barking Church surpasses Bishopston, for it is richly screened by grand old trees, and lies amid undulating fields of the richest verdure. Something, we believe, has been done towards rendering the interior less perilous to the health of those who venture thither, than was the case two or three years since. But the splendid structure itself may yet totter on to the neighbouring lawn if there be not spirit enough in Suffolk to rescue this "exquisite ruin" from altogether perishing.

Where landlords do not care to support schools, and where village churches are in such wretched repair that to pass two winter hours in one is almost to afront death, we cannot be surprised that poverty and evil-doing abound. One of the great wants in Suffolk is good education; but another great want there and elsewhere is a properly-educated instructor. How great this want is may be seen in such a book as the 'History of the Church, for the Use of Children,' by such a man as the Rev. J. M. Neale, Warden of Sackville College. In that work the author revels in details of slaughter, adding that "these things are much *more pleasant* to talk about," than matters less exciting, but which seem to us to be more important. The reverend teacher, too, is but an indifferent guide when he ventures to be picturesque. He describes a battle in the East, in which the elephants charged through opposing ranks with "their tails scourging their sides";—an elephant not having much more of a tail than a pig, little enough to make a terrible show with in a battle.

Considering how near Suffolk is brought by railway to London, we should not have expected to meet with such specimens of the Parson Trulliber school as may yet be found in Suffolk.

"A few months since it was announced in a parish in East Suffolk, that the service on the following Sunday—there being service only once a day—would commence at *nine o'clock* in the morning, the vicar intending to return to his own parish ready for the usual morning service at eleven o'clock. As might be expected, the people took umbrage, only *four* persons attended at the service, and the experiment was not further tried. In a neighbouring parish the clergyman, a stout portly man, has been frequently seen marching to the church in his surplice, and *smoking a long pipe*, and returning to the rectory after service in the same manner. Can such unseemly conduct as this win the reverence of labouring men? In a third parish the slender income and great age of the minister caused the parishioners to be bored by a lot of youthful curates, who, from their staying but short periods, apparently paid a consideration fee to the incumbent to be allowed to occupy his pulpit for their improvement. In a fourth case, the wealthy rector, desirous of attending a horse race on the Monday, actually sent his groom with a pair of carriage horses a distance of sixty miles on the *Sunday*, in order that they might be ready for his use on the race-ground the following day. Can labouring men be expected to attend, or if they do attend, can we expect them to pay proper attention to the teachings of such a rector?"

The following, which closes a chapter on the Literary and Scientific Institutions of Suffolk, has a suggestion in it which we hope may not have been given in vain.—

"This folk br such as of being rough, by the were re and to still clin the Co. Milton first lie his sub sailed to thropis mous e education from whi Whate Hugh and Pa scarcity tions sh hoped. The of Mr. which valua Religious Mice THE e of Fra pried w the rel provolv Eve of script a of Ma day, the unpubl Medic Ninth addic Colig story but, in field, and n Court tainabl of Ec the eas accu a Poit with a by the repre up the and a accou he sa The imitati only scarce was t new n and a Fontan lady Up posse spen of rotat Satu the S the f elab in the

"This picture of the Literary Institutions of Suffolk brings facts of a dismal character into view, such as should not belong to a district justly proud of being the birth-place of Wolsey, of Gainsborough, and of Crabb; whose earth was made sacred by the ashes of Rowland Taylor; the soil on which were reared Robert Bloomfield and Mrs. Trimmer, and to which George Borrow and Agnes Strickland still cling; from which Bacon first went to harangue the Commons of England; in which the mighty Milton received his mental and moral training, and first lisped forth the numbers from which evolved his sublime and holy song; from which Cavendish sailed to circumnavigate the globe; and the philanthropist, Clarkson, aroused the nation to the enormous evil of slavery. To a country blest with the educational benevolence of Sir Robert Hitcham; from whose pulpits have sounded the eloquence of Whately, the scholar-like accuracy of Trench and Hugh James Rose, and the learning of Evanson and Priestley—to such a district the reproach of scarcity of books and poverty of Literary Institutions should not justly hang, and it is earnestly hoped that the inhabitants will hasten to wipe off this reproach."

These extracts will show much of the purpose of Mr. Glyde, and the independent spirit in which he pursues it. He has contributed a valuable volume to our social history.

Religious Wars—[Guerres de Religion]. By J. Michelet. Paris, Chamerot.

The eighth volume of M. Michelet's 'History of France in the Sixteenth Century' was occupied with the Reformation. The ninth describes the religious struggles which the Reformation provoked, and which reached their crisis on the Eve of St. Bartholomew. The principal manuscript authorities consulted have been the Letters of Morillon and Granvelle, reciting, day by day, the acts of the Duke of Alba; with the unpublished correspondence of Catherine de Medicis, of Pius the Fifth, and of Charles the Ninth. M. Michelet is, as usual, florid, intense, addicted to anomalies of thought and language. Coligny is the grand figure of the epoch; the story is coloured with the blood of massacres, but, in the background of the theological battlefield,—a ghastly perspective of gibbets, racks, and monstrous executions,—glimpses of the Court are revealed through the glades of Fontainebleau, the galleries of Anet, the châteaux of Ecouen and Chantilly. The ruling spirit of the earlier scenes is Diana of Poitiers, or, more accurately, Diana of the Rhône, who claimed a Poitevine descent to connect herself, in fame, with a family of kings. M. Michelet, enamoured by the luxury of the subject, lingers at Anet to represent the court of Diana, before he takes up the less fascinating narration of wickedness and cruelty, of horror and suffering, of unaccountable passions, followed by unaccountable crimes. The reign of Henry the Second, he says, opens in the full light of romance. The *Amadis* of Spain, newly translated, praised, imitated, is the oracle of the age. It is not only read, it is reproduced. The King would scarcely confess himself a son of Francis; he was the descendant of the chivalric Perion. A new religion was alive, the religion of gallantry and astrology; and Diana was the goddess of Fontainebleau—an Armida of fifty years, the lady of a cavalier under thirty.

Upon the death of Francis the First she was possessed of vast riches. She had money to spend on fêtes, on flatteries, on the exhibitions of romance. The Jarnac tournament—an illustration of ingenious revenge—was the first Saturnian display of that power by which Henry the Second was ruled. That well-known event, the favourite of romancers, is developed in an elaborate and dramatic chapter. Diana, failing in this instance to carry out her purpose, con-

ceived every species of plot to engage the mind of the King and to keep the ground clear of rivals. It was with delight that she saw Henry employed as overseer of the architects at Anet, watching the progress of his new palace, planning galleries and terraces, gardens, rustic arches, and ornamental bridges. When not absorbed in these pleasant cares, he hunted in the neighbouring forests, yet something was wanting to complete the allurements of Anet,—such a talisman as that which fixed the eyes of Charlemagne on the little lake at Aix-la-Chapelle,—and the question with Diana was,—what should the talisman be? She remembered that her rival in the last reign had, in the triumphant consciousness of her own youth, adorned her chamber and surrounded her couch with statues of beautiful girls, from the chisel of Goujon: but how was she to create the illusion of perpetual youth? Goujon's statue was raised, the model of a goddess; but Diana could not look on its perfection without envying the immortality of grace possessed by her own statue. To her the real problem was, how to preserve herself. She would not grow old.

A marvellous secret (writes M. Michelet). Nevertheless, we can give the prescription. Feel nothing; love nothing; pity nothing. Foster the passions just sufficiently to keep up the circulation of the blood,—a capacity for quiet pleasures,—and a steady desire for gain. A diplomatist, famous for the coldness of his nature, said, he never entirely subdued his passions, because they supplied him with little emotions, little inclinations, little fears,—such as help digestion.

Neutralization of the soul, therefore, is one ingredient in M. Michelet's prescription; the other is, cultivation of the body.—

Of the body, and of its beauty, not by enervating attention, such as most women bestow on themselves, destroying their beauty by excess of tenderness, but by a cold and regular régime, which is the preservative of human life. Diana profited by the cool hours of the morning, rose early, used a variety of refreshing applications not known to other ladies of her time, and bathed, at all seasons, in cold water. Then she rode on horseback through the dew, returned to the château, and to her bed, amused herself awhile with a book, and breakfasted.

Quitting these haunts of the Court, M. Michelet pursues his narrative of the sectarian conflict of the sixteenth century. The intrigues of the Spanish Jesuits,—the manners of the early Reformers,—the submissive sufferings of the Protestants,—the preaching of Calvin,—the politics of the Guises,—the increase of persecution,—the accession of Francis the Second and of Charles the Ninth,—the spread and recoil of the Huguenot power,—the first and second war,—and the series of massacres leading to the prodigious slaughter of St. Bartholomew,—are treated in his invariably effective, but as invariably paradoxical style. The result is, a succession of historical pictures, grouped and painted with undeniable art, but everywhere crossed by rays of fantastically coloured light. M. Michelet avows that his mind has been overwhelmed by the martyrology of the sixteenth century; he raises Coligny into the colossus of his age, whose life was the essential impulse of the Reformation in France, and whose death was the cause of the Reformation in Holland. His daughter, widowed by the massacre, married William of Orange. M. Michelet easily assigns a cause.

After tracing the influence of the Spanish Propaganda in France, of the Rosary and of Amadis de Gaul, of the Biscayan Ignatius and of the Castilian Theresa, he proceeds to the examination of results. The first was, an impulse given to the Reformation; the second was, a group of martyrs, men burned, women buried alive. It was held to be scandalous to burn a

woman, as by the first rush of the flames she was stripped of her penitential attire. This had been particularly noticed at the execution of Joan of Arc, whose clothes were burnt from her body in a moment. For the sake of *manners*, therefore, the more delicate heretics were buried alive. The condemned, being laid in a coffin without a lid, was kept in her place by three iron bars—one riveted above her head, another across her bosom, and a third across her legs. She was then lowered into a deep grave, which was rapidly filled with earth. The extreme punishment for male apostates was to lay them on beds of partially ignited coal, and to keep turning them with enormous iron pincers until life was extinct.

The decade from 1562 to 1572 includes the beginning and the end of St. Bartholomew. M. Michelet quotes two sentences as the epitome of the barbarous history. The Huguenots were at war with the reigning powers, and the reigning powers proposed to make peace with the Huguenots. The Papal nuncio explained on what grounds such a peace would be made:—"We can better chastise these folks when they are dispersed and disarmed." And the Duke of Alba, speaking of the Low Country nobles, gave this advice:—"Dissimulate, that we may cut off their heads." These words, says M. Michelet, represent the policy of the Catholics when, after the Battle of Dreux, they signed the Convention of Amboise. He draws a frightful picture of the Court at Paris before the murder of Coligny,—of the marriage festivals, balls, theatricals, masquerades "more or less indecent," of the King of Navarre dressed as a Turk, in a green turban, and of the King of France, with his brother, costumed as an Amazon, in short petticoats.—

The Royal Majesty in short petticoats! Grotesque and disgraceful sight! But still more shocking was it to see the Duke of Anjou playing that shameless part, glorying in his infamous dexterity, and covering with debasing frivolities the preliminaries of assassination!

So writes M. Michelet. The next chapter records the attack on Coligny, sanctioned by the King, and the next his death and the massacres at the Louvre. The historian's view of these events differs from that of some writers, in that he attributes more wickedness than frailty to Charles the Ninth, though his impeachment of the Court serves in no way as the justification of the Church. Tavannes—whose portrait seems to breathe ferocity and murder—shared, as a brutal soldier, in the slaughters of August. Montpensier slew the Protestants with the sanguinary zeal of a devotee; but Guise and Gonzague played the part of calculating and politic Italians, and covered themselves with a religious shield while they massacred their foes. Six men in masks came early in the morning to the door of Count Rochefoucauld, and, upon being admitted, instantly cut his throat. Guise had sent them. So, when other men were marked for the deadly search of the assassins, they were, in general, pursued to their concealments by the cold and deliberate animosity of the Guise Princes. Thus, Salçede, whose offence was personal, and bore the date of ten years, received his punishment at the grand opportunity of private vengeance afforded by St. Bartholomew. But, though he repudiates the massacre as an act of the people, and throws the charge of blood on the Court and Church, M. Michelet does not dissemble that a wide-spread bitterness against the Huguenots broke out after the Revocation of the Edict of Nantes, and displayed itself in gratuitous extensions of the official scheme of murder.—

But we should despair of human nature had this

ferocity been universal. Happily, an immense number of Catholics abhorred St. Bartholomew. One class of men behaved admirably—the public executioners. They refused to assist, declaring they never killed but in the name of Justice. At Lyons and other cities the soldiers refused to fire, declaring that they never killed except in war. Along the Rhone the Catholics, as the victims of Lyons floated down (the original suggestion of the Revolutionary *noyades*), uttered cries of horror, and invoked God's vengeance on the assassins.

M. Michelet's review of these events is less on the plan of a regular narrative than of a series of essays, interspersed abundantly with illustrations of his characteristic defects and merits. The style is neither so highly finished nor so eccentric as that of the volume on the *Renaissance*, nor is the historical perspective so large or so clear as that of the volume on the Reformation. But all this writer's productions are marked by the sign of power; and to some readers this chapter of the history, beginning with the fantastic gaieties of Anet, and ending with the dismal Terror of 1792, will surpass its predecessors in human interest as well as in variety.

OUR LIBRARY TABLE.

The Physical Conditions involved in the Construction of Artillery. By Robert Mallet. (Longman & Co.)—Mr. Mallet, not being a military man, justifies himself for entering upon the construction of artillery in a very elaborate and apparently able manner, by the following argument:—"Who have been the great improvers, if not the creators, of the science of gunnery itself? A long list of illustrious men in civil life—Tartaglia, Galileo, Cassini, Mariotte, Hawksbee, Robins, Hutton; while many of the most important practical details applied to the military art have also come from men such as Forsythe, a country clergyman, the inventor of the percussion lock." Such analogies as the above, unnecessary at any time, are now almost satirical. Who is to improve the military art in England, if civilians are not? We have had sad experience that, with the exception of raw courage to any amount, our military qualifications are not forthcoming when wanted. If soldiers are to learn their trade when the war begins, and not before, then the civilians must be ready to teach them. The handsome quarto before us goes into the subject physically, mathematically, and historically. Time and care show their effects in every page; and we trust the work will receive from those whom it concerns the attention which it merits.

Illustrated Handbook of Military Engineering. By R. Forrest. (Day & Son.)—A small dictionary of about three hundred articles, with a number of very clearly executed plates: "designed," says the title-page, "with a view to illustrate and render intelligible to non-professional readers the various technical expressions found in all historical or popular descriptions of modern warfare." And the design is fully effected.

Conversation: its Faults and its Graces. Compiled by Andrew P. Peabody, D.D. (Boston and Cambridge, Monroe & Co.)—It was lately the fashion for apprentices and servant-maids to study etiquette in little threepenny manuals, full of such instructions as would convert plastic beings into *fantoccini*. That fashion having subsided, the threepence is exchanged for a miniature handbook in a paper cover, interpreting the Latin and French phrases in common use, or correcting all popular vulgarities of speech, or purifying the student's mind from epidemic errors. Some of these performances are ludicrously pretentious, others are mere masses of platitudes. In the last that came under our notice—supremely illiterate twaddle—the courteous reader was advised on the subject of conversation. Desiring to know whether your friend has visited Cairo, or Corinth, or Christiania, you are not to say bluntly, "Did you go to Cairo," &c.; but to insinuate your question in a delicate, subtle, glancing way, as "Doubtless, you have returned to England with your mind well stored with the experiences of travel!" A few of

our teachers of Common Things, at least, would deserve the immortality of a *Mæviad*, were it not that concocters of folly in prose have always escaped the prickles, while of blockheads that write verse none escapes whipping. Dr. Peabody professes "to bring together the principles which should govern conversation among persons of true refinement of mind and character, and to point out some of the most besetting vulgarisms" of the day. As to conversation, his own hints are—pronounce correctly, speak grammatically, employ appropriate forms of speech, do not swear (this is addressed to "young ladies"), do not gossip, scandalize, or slander, or stab with your words. Persons of refinement will not learn much from this exordium; but the English lecture which is next quoted at length is more to the point. Among Dr. Peabody's remonstrances, however, is one to the effect that we should not say "it snowed" when we mean "it snowed," or "h'ain't" for "has not"; while in "A Word to the Wise" are some maxims not altogether so indisputable. For example, it is questionable whether to write "suit of apartments," or "governor and suit," is more "refined" than to use the form "suite." Moreover, if the expression "soldiers are expected to obey orders" be vicious, vicious also is the Trafalgar motto, "England expects every man will do his duty." Dr. Peabody treats at large of delicate distinctions of orthography; thus, let us say "corporal punishment," "corporal" as opposed to "spiritual," and "the Almighty" is not a corporal being! Pronounce yolk (of an egg) "yolk"; do not say "wrench (or rense) your mouth" instead of "rinse," and, in general, "be thou familiar, but by no means vulgar." These examples illustrate the character of Dr. Peabody's book, which has been in great part compiled from two or three little volumes of truism and pretence, published in England. To the grossly ignorant its instructions may be useful, since it deals with vulgarities of a very low class; but we do not see how it will help any one to be "a good talker."

An Almanac for 2,000 Years, from the commencement of the Christian Era; with Tables and Directions for extending it to any other Period, past or to come, according to either Old or New Style, to which is added a List of the Kings and Queens from the Conquest, &c. By T. Swift. (Longman & Co.)—After bestowing a little attention on the explanations in the Preface, the possessor of this little almanac may, without trouble, apply it to all the uses it is intended to fulfil. Some patience, of course, is necessary at first, as the compiler's directions have to be studied like a new alphabet, but the key being found and fitted, the book remains until the year 2,000 a manual. Should your calculations extend beyond that date, Mr. Swift still offers the assistance of his fifteen almanacs incorporated into one.

The Universal Powers of Nature Revealed, and the Unitary Law Delineated. By a Philosopher. (Atkinson.)—This "New Testament," as the Author calls it, is affirmed to have been written by divine inspiration. But the first words which follow the title are—"This work will be revised and corrected for the next edition." We pass over the physics, because our readers may find as much of it as is right elsewhere, and had better let the rest alone. We go on to the revealed part. The Millennium began in 1841, at the equinox; but, owing to our philosopher's tardiness, no one knew it, and the allies and the Russians played up very anti-millennial doings before Sebastopol, from sheer ignorance of the period in which they were living. And yet he had timely information. He was informed of what was coming by sound of trumpet, three times repeated, in the year 1840; and at the equinox of 1841 he saw an "electrical, or spiritual" image of the Saviour, of which he has given a woodcut. He also saw the devil, but he reserves the woodcut, which is ready, for the next edition. Our readers now know what they may find, and our duty is done.

The Dictionary of French Administration—[*Dictionnaire de l'Administration Française*]. Parts IV. to X. By M. Maurice Block. (Paris, Levrault.)—M. Block and his colleagues have now completed their Encyclopedia, which contains 3,200 columns of closely-printed matter, and

several thousand articles, arranged in alphabetical order. A classified index of subjects and of the writers who have treated them, gives completeness to the work. In a Preface, affixed to the tenth Part, the editor explains that his object has been to present a faithful and sufficiently minute account of Administrative Law as it actually works in France. This object seems to have been carefully kept in view, excepting, of course, in those instances in which it was necessary to describe official methods with official reserve. M. Maurice Block had on his staff a large number of controllers, inspectors, sub-intendants, and heads of departments, besides some councillors of State; so that it would be irrational to look in the Dictionary for a searching, or even a candid, analysis of the Imperial Administration in France. For example, one of the contributors, an Inspector of Prisons, passes Cayenne with a light allusion; but this was unavoidable. The information that is really given is given in a practical form, and in many cases is extremely interesting. The articles on "Anonymous," or Joint-Stock, Societies, on Commercial Treaties, on Public Works on Roads and Highways, on Forests, on the Duties of State Officers, on Hospitals, on Taxes and Customs, might be studied with great advantage by all who desire to obtain an insight into the principles of administration in practical effect in France. That on Political Election is an amusing illustration of M. Dufour's resolve to write seriously upon all subjects. Turning to the page in which we expected to find the article "Emperor," we find it is not included,—the omission being a grave one, after so many allusions to the constitutional limitations of his prerogative. This point, however, is brought into the light in connexion with the word "Functionary." The clause referring to nominations declares that "the Emperor nominates to every public office, directly, or through his delegates." In many other respects, this Dictionary is so far identified with a temporary state of things, that its claims to acceptance as a standard authority are much impaired.

A Popular Inquiry into the Moon's Rotation on her Axis. By Johannes von Gumpach. (Bosworth & Harrison.)—This work is by no means popular; but it will serve a purpose. It quotes from the newspaper articles of the discussion to an extent which will make it worth while to put the book by as a remembrance of the turmoil, to await the time when some new challenger shall blow his horn at the gate of this enchanted castle. The question itself is obviously destined to take its place with the quadrature of the circle and the perpetual motion, as an evolver of uneducated ingenuity. We ought to say that Mr. von Gumpach is a follower of Mr. Jellinger Symons.

The Prophet of the Alps. The Hour of the Resurrection of the Peoples and of the Regeneration of the World—[*Le Prophète, &c.*]. * * * First Part. (Longman & Co.)—The anonymous *Monseigneur*, or *Sigñor*, or *Herr*, or *Mr. Three Stars*, to which ever of "the peoples" he may belong, who here prophesies from an anonymous Alp, vaticinates with a vengeance, in awkward imitation of De Lamennais, his periods being mixed with passing attempts to emulate the stupendous predictions of the Solitary of Orval. We opine that neither the pure political agitator, nor the more poetical listener to tales of spirit-rapping, mortal prevision, and clear-sightedness to things physically invisible, will derive much edification from his oracle. 'The Prophet' is, after all, only a second-rate *Peter the Hermit* at a masquerade. The rags, and the rage, and the rhapsody, and the romance, our starry Prophet's long-winded denunciations, his promises of shocking and sublime events, have all been better exhibited by former practitioners; and his book can only be aimed at the illiterate, with whom the fact of its being sounding and furious may stand for the significance of something.

The Science of Mind; or, Pneumatology. Vol. I. (Longman & Co.)—We know to what a second volume may expose us if we venture too far in our remarks upon a first volume. Nevertheless, with every warning before our eyes, we venture to predict that a large part of this first volume will neither make nor mar the fortune of any imaginable theory of the human mind. It consists in a re-

N° 1510, Oct. 4, '56

capital, phenom begins. Example is called and son of the year that are no roasted process bacon before boiled, by man at which is a very theory, unlearned cow, is very Dr. The sweetest nation with it sensat. Thomas taste means commu as yet distanc It may be fluid prope and, to his the in A Schoo Physi tains with of Eu an at narrat enum whic their need tical cent Englis in w mixed steadi the natio numbe not in a and to d of ratin "profe and to d tific no Mr. exp que terli be a A me ars of the Ge M the D

capitulation of sensations and an account of the phenomena of nerves, muscles, &c. The Author begins with tastes, as of beef, mutton, &c. Example: "Swine. The flesh of swine, which is called pork, is, except by Jews, Mohammedans, and some other people, eaten in the cooler seasons of the year. Its flavour is considered to be higher than the flavour of either beef or mutton, but there are no means of describing it. Pork is eaten roasted, baked, or boiled. It also undergoes a process of smoking, &c., by which it becomes bacon and ham." (query, must a ham be smoked before it is a ham?) "which are eaten broiled or boiled. The flesh of a sucking-pig is much relished by many." This, excepting only as to the period at which ham begins to be ham, is quite true; but is a volume of such matter as this necessary to a theory of mind? The learned will doubt, and the unlearned will scoff. Again: "The milk of the cow, being given out plentifully and continuously, is very largely in use amongst civilized nations. Dr. Thomson describes it as 'having a pleasant sweetish taste.'" Not so. It is the uncivilized nations which use the milk: civilized nations mix with it chalk, water, brains, &c., until a writer on sensation who knows his business refers to Dr. Thomson, or some other doctor, as to the true taste of the genuine article. The author is by no means an accurate user of language. He says, "the communication between Balaklava and London is as yet the greatest instance (A.D. 1855) of the distance the fluid will travel in man's service." It may be the greatest distance the electric fluid has travelled; but can there be any doubt that the fluid would have gone further, if it had been properly asked? We await the second volume; and, if the author will therein make us feel that the details of his first volume were really essential to his plan, we shall give him a high place among the ingenious contrivers of unexpected surprises.

A useful addition has been made to Gleig's School Series, in the shape of *A Class Atlas of Physical Geography*, by W. McLeod, which contains twenty maps, and ten sections and diagrams, with notes upon the maps.—Mr. Thorpe's *Outlines of European Literature from the Earliest Times*, is an attempt to embrace a large subject within too narrow limits, and often degenerates to a mere enumeration of names and dates. The space, which was insufficient at first, has been still further diminished by the introduction of pages of needless questions.—Novelty is not always identical with improvement, as may be seen in a recently published *New Universal Dictionary of the English, French, Italian, and German Languages*, in which the words of all the four languages are mixed together and arranged alphabetically, instead of being kept separate, as usual. It is true, the meanings are always given in one order of rotation, and are further distinguished by the use of numbers; but there is still much confusion, which is increased by the smallness of the type.—We do not admire *Ince and Gilbert's Outlines: Descriptive Geography, Mathematical, Physico-Political, and Statistical*, by Professor Wallace. It is strange to describe the religion of Prussia as "a mixture of the Protestant and Roman churches in the ratio of nearly 10 to 6;" and that of Turkey as "partly Mahomedan and partly Roman, in the ratio of 1 to 2.

We have to note the appearance of a few scientific and educational miscellanies, which call for no more than announcement and classification.—Mr. John Gorham, M.R.C.S.E., professes to explore, in two reprinted essays, certain *Unfrequented Paths in Optics*. His inquiries are interesting and brilliantly illustrated in chromolithography.—A Colonial parliamentary paper, laid before the Legislative Council of Victoria, presents *A Meteorological Report, with Diagrams of Barometric Pressure, for the Eight Months ending January 31st, 1856*.—We have also *The Annual Report of the Director-General of the Geological Survey of the United Kingdom, the Museum of Practical Geology, and the School of Science applied to Mining and the Arts*.—The incessant debate *On the Reconciliation of Geological Phenomena with Divine Revelation* has produced an anonymous pamphlet with that title.—The equally incessant

Inquiry concerning the Principles in the Constitution of Human Nature which are the Causes of Moral Evil is treated more largely in a volume by "a Layman."—*True Greatness* is a reprint of an ambitious but sensible essay, delivered to a "Mutual Progressive Society," by Mr. John York, who, we learn, is a letter-carrier.—To the list of practical educational miscellanies must be added—*Addresses to Medical Students*, delivered, for the Edinburgh Medical Missionary Society, by various professional Lecturers.—*A Few Friendly Words to Young Mothers*, by "The Mother of a numerous Family," sagacious and discreet.—*An Introductory Lecture on Education*, the first of a series, by T. Hopley,—and *The Church of England Schoolmaster*, a lecture read at Lynn by the Rev. John Freeman.—Dr. J. R. Major's *Examination Papers* consist of passages selected from Greek and Latin authors, in prose and verse, with questions on the subject, history and grammar.—With the *Annual Report of Owens College* the Examination Papers are also printed.

LIST OF NEW BOOKS.

Adam's Geographical Word Expositor, 2nd edit. 12mo. 2s. 6d. cl. A'Beckett's Comic Blackstone, new edit. 8vo. 2s. 2d. swd. Bell's Sydney Hawk, new edit. 8vo. 4s. 6d. cl. Bird's History of Hawk-Hunting, 12mo. 1s. 6d. bdg. Bohn's Royal Standard in English History, 18mo. 1s. cl. Bohn's Standard Lib. "Foster's Essays," by Ryland, Vol. I. 3s. 6d. Boy's Voyage round the World, fc. 8vo. 2s. 6d. cl. Capern's Poems, 2nd edit. ex. 8vo. 5s. 6d. Doctor Antonio, by Author of "Lorenzo Benoni," new edit. 2s. 6d. Doctor Tarr, 2nd edit. fc. 8vo. 1s. 6d. Every-Day Cookery, fc. 8vo. 1s. 6d. Eye's The Brave Boy, 18mo. 1s. cl. Far Off, Part 2, new edit. fc. 8vo. 4s. 6d. Fowne's Elements of Chemistry, 6th edit. 12s. 6d. cl. Fowne's Elements of Physical Science, 2nd edit. fc. 3s. 6d. cl. Glenny's Gardener's Every-Day Book, or 8vo. 3s. cl. Goode's Nature of Christ's Presence in Eucharist, 2 vols. 24s. Harrison's Gethsemane, and other Poems, 18mo. 2s. 6d. cl. Harrison's Book of the Atlantic and the Water Cabinet, 3s. 6d. cl. Hick's Schoolboy's Touchstone of the Church in the Sacraments, 3s. Illustrated Webster Reader, 1st Series, 8vo. 1s. 6d. cl. Indestructible Pleasure Books, 1st and 2nd Series, 5s. each. Jerrold's Mrs. Caudle's Curtain Lectures, new edit. fc. 1s. swd. Long's The First American Story, fc. 8vo. 2s. bdg. Lovell's How to Offer a Prayer, 2nd edit. 8vo. 2s. cl. Macdonald's Rambles round Glasgow, 2nd edit. fc. 8vo. 4s. 6d. cl. Morgan's O'Donnell, new edit. 2s. cl. Murdoch's Tales of the Castle, 18mo. 1s. 6d. cl. Scudamore's Steps to the Altar, fine edit. 2s. 6d. cl. Shakespeare's Dramatic Works, by Singer, Vol. 10. fc. 8vo. 4s. cl. Symonds' Notes of Lessons, 12mo. 3s. cl. Symes's Principles of Chemistry, 4th edit. 12s. 6d. cl. Tennyson's Poems, a Pictorial Edition of Words, fc. 8vo. 2s. cl. Tennyson's Poems, a Pictorial Edition of Words, fc. 8vo. 2s. cl. Thackeray's Course of Remembrance, 1855-56, 8vo. 2s. cl. Tod's Clinical Lectures on Paralysis, 2nd edit. fc. 8vo. 6s. cl. Warneford's Tales of the Coast Guard, 2nd edit. fc. 8vo. 1s. 6d. bdg. Weller's Catalogue of the Printed Books, 1856, complete 3s. Wells's Science Popularly Explained, 8vo. 2s. 6d. cl. Whetstone's College Life, 2nd edit. fc. 8vo. 2s. 6d. cl. Woodford's Occasional Sermons, 8vo. 7s. 6d. bds.

TELEGRAPHIS TO AMERICA.

Inverloch, Isle of Arran, Sept. 24.

AN account of Mr. Wildman Whitehouse's communication to the British Association at Cheltenham on the Submarine Electric Telegraph, which I have only seen a few days ago in your Number for the 30th of August, contains expressions regarding views previously put forward by myself on theoretical grounds, in reply to which I beg to offer a few remarks. Mr. Whitehouse's communication not only professes to overturn my theoretical conclusions, but it gives what might at first sight appear to be sufficient experimental evidence of the validity of an ordinary submarine cable for telegraphic communication between this country and America, in opposition to my warning that more than ordinary lateral dimensions of wire or insulating coat might be necessary to allow sufficient rapidity in the communication of intelligence through a conductor so much longer than any hitherto used in practical operations. I therefore think it right to say, that all Mr. Whitehouse's experimental results are perfectly consistent with my theory; but at the same time I wish it to be understood that my ground for saying so is not confidence that a way I now see as possibly leading to an explanation of the apparent discrepancy is the true way, but a knowledge of the theory itself, which, like every theory, is merely a combination of established truths. Those who have not made themselves acquainted with the theory, will of course attribute no weight to the expression. I am now giving, with no other support than my own consciousness of its truth; and, were it not that silence on my part might appear to indicate acquiescence in what has been published as an experimental demonstration of the falseness of my con-

clusions, I should prefer not troubling you with any observations on the subject until I am able to offer you a short account of some practical developments of the theoretical investigation which I intend before long to communicate to the Royal Society. In the mean time I shall allude no further to details than to say that Mr. Whitehouse's observations, as reported, do not show at what speed such a succession of signals as is required for the letters of a word can be sent through the greatest length of wire which he used (something upwards of 1,000 miles), in a cable of ordinary lateral dimensions. It is easily seen, without special experiment, that a continued and uniform succession of alternate applications of the positive and negative poles of a battery to one end of an insulated conductor, however long, must give rise to uniform alternations of currents gradually rising and falling in the two directions, at the other end connected with the ground; and that the more rapid the succession of these alternations the feeble will be the maximum intensities of the alternate currents at the remote end. Mr. Whitehouse's experiments show how many such alternations may be made per minute, with the battery he actually employs, at one end, without making the alternate currents at the other end insensible to his tests; but more practical experiments than any mentioned in the account of his communication published in the *Athenæum*, are required to show at what rate the irregular non-periodic alternations of currents required to spell out a word or give a message according to any possible telegraphic code, may be produced at one end by means of operations performed at the other end of a cable of ordinary lateral dimensions, and 1,000 miles long. Capitalists ought to require a very "matter-of-fact" proof of the attainability of a sufficient rapidity in the communication of actual messages by whatever cable may be proposed, before sinking so large an amount of property in the Atlantic as would be involved in any cable of ordinary or of extraordinarily great lateral dimensions, to form an electric communication between Britain and America.

I remain, &c., WILLIAM THOMSON.

FOREIGN CORRESPONDENCE.

Capri, September.

THE multiplicity of religious *fêtes* in this country ought to gain for it the epithet of Holy. I have literally been running the gauntlet for the last two months amongst Madonnas and saints, priests and friars, squibs and rockets. I have literally laboured to flee from them, but on turning every corner have come bolt upon some miraculous image, have nearly knocked over a mitre, and have made my escape followed by a discharge of squibs, crackers, and Roman lights only to incur the same infliction a few steps further on. Whither can I fly? How can I procure some cessation from this long-protracted agony? It would seem as if the summer heat, which is so favourable to the development of various tribes of animal life, is equally so to that of ecclesiastics in Italy,—so that, were I to write a *Barber Nera* (Neapolitan Almanac) for any given year, I should say, from May to September, "About this time may be expected a great development of saints, bishops, and priests; a wonderful expansion of sacerdotal robes, and an astounding and continued discharge of *fuochi artificiali*." That my alarm and suffering may not appear to have been affected or exaggerated, let me give you the following facts.—Not many weeks have elapsed since I ran away from Naples to get a little fresh air in the country. The capital was literally mad on the subject of St. Antonio, whose *fête* was then coming on, and whose banners, bearing on them the figure of the canonized friar, dangled from ropes which were suspended from window to window in every street. At Sorrento I promised myself some relief from this ecclesiastical *furore*, but what was my dismay as I entered the village to find the long single street festooned with evergreens in honour of a recent grand Eureka. A new Madonna had been found, or invented, and had been baptised with the title of "Della Speranza," after the principal anchor of a

ship, and intrusted with the especial protection of mariners. Accordingly, the following day, priests, military, and civilians, with the archbishop and the authorities at the head, conducted the sainted image to its resting-place in the Church of St. Francis, where, amongst other miracles, will hereafter have to be noted that of having enriched the treasury of the friars. How I fled to Capri, and there found the *fête* of St. Domenico, and thence to Naples, and met the King and his court and great officers of state going in grand procession to celebrate the *fête* of the Madonna del Carmine,—and how I rebounded from Naples, and again fell upon Sorrento, where the *fête* of Santa Anna was being celebrated,—and how, in a state of distraction, I again pushed off for Capri, and got in for a second edition, on a small scale, of the *fête* of the Madonna del Carmine,—how I did all this I shall not narrate in detail. Nor did my woes end here. I pushed off again for Naples; peradventure I might find a saint's rest: on the contrary, a six days' *fête*, in honour of San Gaetano, had just commenced, and the King and his courtiers, and all the authorities of the country, were on their road to church, to celebrate the praises of him who had delivered their ancestors from the plague some two hundred years ago. I had the patience to stay unto the end, and then, wearied, left the capital, again meeting *fêtes* at Vico and Carrozza *en route*, and being welcomed by another on my arrival at Sorrento. Three or four *fêtes* are announced for this week, and as many for the next,—and where or how to get relief from these religious demonstrations is more than I can tell. In a few words and facts I have described the actual spirit which dominates this country at present: it is inconsistent with all industry and steady progress, but it has its object and its purpose, and fully accomplishes them. I shall not dwell any longer upon an incident which obscures itself on the attention of the least observant, but pass to others of a more interesting character.

"How are the grapes?" I asked at Sorrento. "Well, sir, we shall make a little wine, it is to be hoped." At Capri I was informed that there would be half a vintage; that is to say, where sulphur had been blown upon the grapes, they were in a high state of preservation: elsewhere, they were covered with the white powder which is one of the features of the disease,—were hardening and cracking. I am inclined to doubt, however, the sulphur theory, for the reason that I have seen it tried in other years, and fail; and am more disposed to attribute its alleged success to the fact that the disease is actually leaving the country. The shoots of the vines are much longer and stronger this year, and the spots are less decided, so that by next year it may be hoped that the people will again have a wholesome beverage. And that which is of far greater importance is, that the agricultural prospects of the country will be changed. It is but just, however, to the sulphur advocates to state that the experiment has been tried very generally through the country, and alleged to have succeeded,—whilst in the Greek Islands, I fear to state how much sulphur was used last year, and how much greater was the quantity of currants brought into the market. Still, I think that the vine malady has its different stages, and will run its course. In this neighbourhood it is, I trust, nearly completed, whilst in some parts of Sicily, which have hitherto been exempt, as about Marsala, it is this year beginning to show itself.

It is singular to watch the change in the aspects of the country and the industry of the people which has been produced by the grape disease. All along the coast which is the scene of my periodical visits, whilst the vine has been suffered to lie neglected in desperation, the red and white and black mulberries have been largely introduced. In places where it was never known before there are now large plantations, and even hedges are formed of them with the double object of supporting the earth and deriving a profit without encroaching on the body of the land. Before the year 1815, the cultivation of the mulberry was little known in this country; from that time it has slowly increased, and now this scourge has given it a still stronger

impulse. A curious fact I verified lately at Nola, which was that mulberry wine had been extensively made in that neighbourhood, proving two unfortunate failures, that of grape wine and silk, for when it is a good silk year the trees are stripped of their leaves and the fruit consequently does not mature. The cultivation of the mulberry has had its important consequences also in this silent and mysterious chain of cause and effect, and the industry of silk has been vastly on the increase. It is, however, not yet sufficiently reduced to system, and hence there is every year in this country a great sacrifice of time and capital. I have visited many of the houses of the poor both in Sorrento and Capri, and present this as a picture of the cultivation of the worm. Any one who has a *maseria* with a few mulberry-trees rigs up a dirty room for his operations, in which he often cooks, and sleeps, and watches over those golden threads which are destined hereafter to enfold a form of beauty. The odour in these places is sometimes almost insufferable, whilst the smoke of green wood is enough to blind you. The quality of the silk, therefore, must be much deteriorated; and it often happens that thousands and tens of thousands of worms are swept off through neglect, though of course it is always attributed to "qualche cosa nell'aria." Since I first knew these places, I think, however, that people have gradually awakened to the evils of their present system, or no system, though the spirit of Progress is frowned upon and combination impeded by the habit of the Government, and by the universal want of faith amongst the people. This, however, has been generated by political circumstances, and, though derived from such an origin, now universally pervades every channel of society. It is only within the last twenty or thirty years that the growth of silk has been much attended to in the Kingdom of the Two Sicilies. Before 1815, like that of the mulberry, it was almost abandoned; and it was not until the year 1830 that it began to receive a fresh impulse. As I have before observed, the grape malady has turned public attention more to it, and every one who can feed the worms puts some eggs in his bosom, for that I have observed is the primitive mode of hatching them in some of these country places. There is, however, another previous operation, which is that, in the language of the country, of "making them drunk." The eggs are at an early season steeped in or passed through wine, the strongest and the purest that can be obtained. But as this year the wines are all adulterated or manufactured the eggs have suffered, and not more than one-third, according to the calculation, has been hatched. Hence, whilst the vine disease has promoted a disposition to grow silk, it has in another way discouraged it. Changes, too, in the temperature have destroyed thousands of the worms this year, and into whatever shop in Sorrento you enter you are informed with a doleful countenance that you must pay I know not how much more for your cravats and your stockings, as silk has risen so much. Sicily and the Calabrias have been more favoured, I understand. What are the exports or imports of silk in this part of the kingdom I do not know, but for Sicily the exports are valued at 2,628,000 francs, and the imports at 1,190,000 francs; whilst the exports of the whole of Italy are calculated at 150,000,000 francs, and the imports at 50,000,000 francs, leaving an advantage to Italy of 100,000,000 francs.

I have concluded my chapter on religious *fêtes*, vine disease, mulberry-trees, and silk. Where on earth is the connexion between them? may the reader exclaim. In my own mind a most material one; for running backwards and forwards as I have done all the summer between the country places I allude to, these incidents and facts have been constantly before my eyes, rising up one after another at every step in my road; and now again I am at one of the extreme points of my trips. I am climbing up the heights of Capri on horseback. I win the heart of the master by admiring the brute. Which?—why the horse to be sure! Si, Signore, I have made a Christian of him by grooming him. "Does your Excellenza observe the grapes?" It is the universal question. "We shall have a glass of wine this year. It all comes of the sulphur."

Poor fellow, I hope he may not be disappointed; but I have often seen the disease blight their hopes on the last day almost.

HOME CORRESPONDENCE.

A Norfolk Harvest-Home:

Trimingham, Sept. 26.

On the bleakest part of the coast between Cromer and Yarmouth, in the eye of the north-east wind, which blows over it unadulterated from the Pole, stands the little fishing village of Trimingham; it forms one of the cluster whose church towers—some of them of great height and beauty—are seen afar by sea and land. A few years ago, this village was the poorest, its church the most dilapidated and decayed of the "bunch" immortalized in the well-known Norfolk distich.

Trimingham has had the good fortune to fall into the hands of the family of Buxton,—which sufficiently accounts for the notable change it has undergone. The church which your Correspondent recollects green, dank, crumbling, and almost roofless, is now thoroughly repaired, and restored with perfect simplicity and good taste. Some curious old distemper paintings of saints on the rood-screen, about to perish under the kicks of hob-nailed shoes, are carefully preserved, and the whole church wears that air of renovated antiquity which maintains the purity of tradition, and connects the present with the past. New cottages have been built, schools established, and the village looks as if it were kindly and judiciously cared for.

At 3 o'clock carriages of all sorts were seen congregating around the church from Cromer and the neighbourhood, while the villagers, in holiday attire, had already seated themselves so thickly within its walls as to leave little room for chance visitors, or even for the munificent founders of the feast. The church filled by this well-dressed and cheerful crowd, wears a festive aspect. The pulpit and rood-screen are wreathed with flowers and evergreens, amongst which are mingled ears of corn, and miniature wheatsheaves stand on the altar, and speak more eloquently than words, of the bounties of God and the thankfulness of man. The Morning Service was read by the curate, and the Psalms were beautifully chanted by some of the choristers of Norwich Cathedral, by whom also Anthems, before and after the sermon, were sung. The latter, by Callcott, is to the following words:—"Thou visitest the earth and blessest it. Thou makest it very plenteous. Thou crownest the year with thy goodness, and thy clouds drop fatness. The valleys also shall stand so thick with corn, that they shall laugh and sing." An appropriate sermon, and a hymn in which the whole congregation joined, completed this glad and solemn act of thanksgiving.

The feast was to be held in a neighbouring field, but the clouds counselled shelter, and it was accordingly spread, for men, women, and children, in the school-rooms,—where we will leave them discussing the ample good cheer, and only regretting that the rain would prevent the display of fireworks, which were to crown the festivities of the day.

It was a harvest-home worthy of so bounteous a season,—poetical, religious, joyous, reasonable.

I must confess to some transient fond regrets for the shouts of "Largesse," which used to resound through the towns and villages of Norfolk at this season. But when I recollect that these shouts proceeded from many a mouth inarticulate from beer, and that the streets were regarded as hardly passable so long as "Halloing Largesse" was going on, I am obliged to confess that those ringing bands are well exchanged for the sober cheerfulness of family groups.

S. A.

THE EDITION OF 'HAMLET' IN 1603.

Maidenhead, Sept. 27.

In reference to the recently-discovered copy of Shakespeare's 'Hamlet,' bearing date in 1603, about which so much has been said in the newspapers, and for which the sum of 120/- has, it is stated, been given, your readers may like to be informed that, not long after I published my edition of

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Shakspeare in 1843 and 1844, a large portion of a copy of the 'Hamlet' of 1603 was put into my hands. It had formed the fly-leaves and lining of the binding of an old book, was considerably damaged, and was offered to me at a comparatively low price. I did not buy it, as I had at that date finished my book, and did not then contemplate, what I am now daily engaged in preparing, a new impression of my eight volumes octavo. Even for a new impression, it would have been, in a manner, valueless to me, because, by the great kindness of his Grace, I had had in my possession for many months the Duke of Devonshire's copy, wanting only the last leaf, and had collated it most exactly with the extremely accurate reprint (the most accurate I ever examined) made by Messrs. Payne & Foss in 1825, just before the original was placed among "the Kemble Plays," in Piccadilly. In the whole of the sixty-two pages (without the title, the back of which is blank) I only detected the variation of two unimportant letters and one stop.

As to the value of the original, and the sum the Duke of Devonshire paid for it, I may mention that the 'Hamlet' was in a volume consisting of six or seven old dramas (all rare,—R. Greene's 'Alphonsus,' 1599, being one of the commonest among them), and that His Grace gave only 100*l.*, or 100 guineas—I forget which—for the whole of them. For the fragment of the 'Hamlet,' 1603, already mentioned, I was never asked more than 10*l.*, and my belief is, that it was ultimately sold to an American bookseller for less.

What became of it afterwards, I do not know, but it contained, among others, sheet G, which presents, perhaps, the most noticeable point belonging to the entire drama. In the famous closet-scene (Act iii., sc. 4), the hero exclaims, "My father, in his habit as he lived!" just before the exit of the Ghost; and hence it has been inferred that the Ghost was not then in armour, as when he appeared on the platform early in the tragedy. This opinion is fully confirmed by a stage-direction only found in the 'Hamlet,' 1603 (Sign. G 2 b),—*Enter the ghost in his night-gowne.* The note in my corrected folio, 1632, is—"Enter Ghost *armed*,"—the old annotator having previously twice stated that the Ghost was *armed*, when it was seen by Horatio and by Hamlet in Act i. I have, in my edition of Shakspeare in 1843 and 1844, gone particularly into the variations between the quartos of 1603 and 1604, and I there gave it as my opinion that the former was made up chiefly from short-hand notes taken in the theatre, in order that a printed copy of so popular a performance might be prepared for sale with the least possible delay. That this practice was much more common than has been hitherto supposed is my deliberate opinion; but, as in my notes twelve years ago I did not go at all fully into this point, I may be excused for just touching upon it here, in anticipation of what I shall have to say upon the subject in my forthcoming re-impression. As I have written short-hand all my life, and well know the principles upon which every system of the kind is, and has been, founded, I may be excused for speaking with some positiveness on the subject. I will adduce, at present, only one instance, and your readers may, perhaps, take my word for it, that proofs of the same fact might easily be multiplied. This instance occurs in Scene ii. of Act i., where Horatio has told Hamlet of what they had seen on the platform, adding,—

As I do live, my honoured lord, 'tis true;
And we did think it writ down in our duty,

To let you know it.

This is, of course, as the passage stands in the authentic editions, as far as any of them can properly be called authentic, but in the 'Hamlet' of 1603 the speech stands thus:—

As I do live, my honord lord, 'tis true
And wee did think it right done

In our dutie to let you know it.

Now, here all is exact, as far as words are concerned—excepting two, which, it happens, would be so spelt, in short-hand, that they might be read either "writ down" or *right done*; and it is singular that either makes excellent sense, and exactly the sense required, only one is a figurative

expression, and the other a mere prosaic statement. In short-hand, vowels, as is well known, are usually rejected, and as few consonants as possible employed, for the sake of brevity and rapidity: in the short-hand I was taught in my boyhood, the letters used for "writ down" would only be *rt dn*, and those very letters might be read either "writ down," or *right done*. The actor of the part of Horatio doubtless said "writ down"; but the short-hand writer, next day perhaps, finding *rt dn* in his notes, and forgetting the words they were meant truly to represent, copied out, in his transcript, the words he imagined were those of the poet, viz., *right done* instead of "writ down." Having no ear for verse, or in the haste of mechanical copying, having no time to attend to it, he carried the three words, "in our dutie," to the next line, to which they did not belong. Had 'Hamlet,' unfortunately, only come down to us in the mangled and mutilated form of the quarto, 1603, recollecting the plain sense the words *right done* make in the text, he must have been a bold emendator who would have ventured to recommend "writ down" in their stead. An outcry would instantly have been raised against him, and he would have been told that the man who wished to substitute "writ down" for *right done* could know nothing about the language of Shakspeare or his contemporaries. Such is the usual observation of those who have nothing better to say, and who, relying upon ears accustomed to particular words, defend even the most ridiculous corruptions.

While upon this topic, I may add that I have recently obtained the most irrefragable evidence that Shakspeare's 'Taming of the Shrew' was published in quarto long before it found a place in the folio 1623. It is capable of most distinct and undeniable proof, that Heminge and Condell printed that comedy from a previous edition in quarto.

J. PAYNE COLLIER.

OUR WEEKLY GOSSIP.

MORE than one student of Shakspeare has addressed us on the new reading of the first 'Hamlet.' We refrain from a full discussion of the newly recovered text until Mr. Halliwell has produced it in his edition; but as many persons have seen the copy, and any person may see it by calling in Bond Street, we may without breach of confidence refer to the text in such general terms as may sharpen the desire for further knowledge. The new reading, as it seems to us, consists in the structure of the whole scene; which differs in detail and in form from the enlarged edition of 1604. After Hamlet's death, Horatio says in the later version,

Now cracks a noble heart; good night, sweet prince,
And flights of angels sing thee to thy rest!

Fortinbras enters, and some fifty lines of dialogue are spoken. In the quarto of 1603 these lines are condensed to about a dozen—a circumstance which strengthens an old conjecture that this quarto was printed from an actor's copy. The line which has often puzzled commentators—

And from his mouth whose voice will draw on more,
does not occur; and the passage—

Let four captains

Bear Hamlet, like a soldier, to the stage,

reads—

Let four captains

Bear Hamlet, like a soldier, to his grave.

Mr. Jones explains in a calm and completely satisfactory way how the first edition of 'Hamlet' escaped the National Library. Mr. Rooney's precipitation cost him 30*l.*, and lost us, for a time at least, a unique literary treasure.—

"British Museum, Sept. 30.

"In the letter which appeared in last week's *Athenæum* from Mr. Rooney respecting his efforts to obtain the full price for his copy of the first edition of 'Hamlet,' he addresses you in the tone of an injured person, and introduces my name as that of one of whom he has reason to complain. I beg, therefore, that you will allow me to explain, through your columns, my part in the transaction. Mr. Rooney called upon me, I believe, on a Friday morning, and said that he had a copy of the first edition of 'Hamlet' which he wished to dispose of,

and that it had the last leaf, which was wanting in the Devonshire copy. I asked him the price and he said 100*l.* I then told him that I should have no money until the spring, to which he replied that that would not signify. Up to this point Mr. Rooney's statement is perfectly correct. I then said that I was extremely busy and that he must leave the book with me *until next week*, which would have been about two days, in order that I might have an opportunity of examining it. Mr. Rooney said, 'I should not like to do that, because, you see, it has got the last leaf.' Upon this I immediately returned him his book, asking him, at the same time, if he thought I should take out the last leaf. He then said the fact was he was going out of town. I replied, 'very well, you cannot expect me to give 100*l.* for a book without having an opportunity of examining it thoroughly.' He then asked me if he might bring it again. I said, 'certainly you can think of it.' During the whole interview Mr. Rooney never offered, as he states he did, to leave the book for a reasonable time, nor for any time at all, but declined to do so in the terms I have mentioned above. For him, perhaps, it is unfortunate that he did so, as I should certainly have agreed to give him 100*l.* for the book when I had satisfied myself that it was genuine. Had I done so before, I should be unfit for the situation I have the honour to fill.

"I am, &c., I. WINTER JONES."

Mrs. Lee, formerly Mrs. Bowdich, died on the 23rd ult., at Erith, after a protracted and complicated illness. She accompanied her first husband to Africa, on his mission to the King of Ashantee. She was a woman of singular courage and adventure, and had been educated by her husband to share in his scientific labours. Whilst Mr. Bowdich went up the country she remained at Cape Coast Castle, of which her uncle was the Governor, and there collected the materials for a series of charming tales, called 'Stories of Strange Lands,' illustrating African life and customs. 'The African Wanderers' is, however, her best book: the descriptions it contains of life and scenery, of the dense African forests especially, are vivid and graphic, given with great precision and simplicity. After their return from Africa, she lived some time in Paris, where she enjoyed the friendship of Cuvier, Denon, and many other distinguished men. She wrote an excellent Memoir of Cuvier. She was the author of several well-esteemed works on Natural History,—two of which—'Elements of Natural History' and a little volume on 'Taxidermy'—are on the Privy Council List of Class Books for National Education. Her most considerable work, however, was a 'History of British Fresh-Water Fishes,' which was published by subscription:—the illustrations to each copy were drawn and coloured from the life with her own hand. She possessed a great fund of scientific information, and was laboriously accurate in all her facts. She worked heavily in the mine, but had not the requisite skill to elaborate her materials; hence she did not achieve so popular a reputation as might have been expected from one possessing her store of knowledge. Lord Aberdeen granted her a pension of 50*l.* a year from the Queen. In private, she was most exemplary; and her loss will be sincerely lamented by a wide circle of friends.

We regret to hear of the death of Dr. E. Braun, of Rome, an excellent antiquary and scholar, whose investigations of Roman history and topography have given him a fame far beyond the limits of the Eternal City.

The list of subjects for premiums during the coming session, proposed by the Council of the Society of Arts, is before us, and it will be owned is sufficiently copious and extensive. It includes 216 *desiderata*:—96 of which belong to the cultivation or introduction of raw material,—68 to machinery,—and the remainder to manufactures of various descriptions. It is, of course, impossible to specify one-twentieth of the subjects proposed; but a few extracts may be taken. Premiums are offered in Classes I. to IV. (raw material). "For an account of the Raw Materials obtainable from different parts of the world, that are not yet generally introduced into Commerce."—"For an essay on the means at present in use for preserving Iron

zantine coins. Constantinople was not captured by the Turks until 1453."

The crescent, with a star within its horns, was not an unusual type on coins of Byzantium even as an earlier Grecian settlement.

The revival of Art, and, with it, of ornamental design, is thus noted.—

"We may now proceed to the consideration of the Cinquecento, which is an art development in the most perfect of all the modern styles. The term Cinquecento does not imply simply sixteenth century art, but the most prominent style of the sixteenth century; and it is the real goal of the Renaissance, to which all the efforts of the fifteenth century tended. The varieties we have just been examining are but its wanderings by the way, for want of sufficiently conspicuous landmarks. It was only after a great accumulation of materials that it was possible to appreciate thoroughly the spirit of the ancient arabesques. These came at last out of the excavations of ancient monuments at Rome and elsewhere at the close of the fifteenth century—the new revival was developed chiefly by the sculptors of the North, and the painters of Central Italy."

Towards the close of the seventeenth century a new style prevailed, and maintained a long ascendancy.—

"Of the vague character of the intermediate style after the decline of the Cinquecento, the various nautilus-shells are good examples,—something of the Renaissance, Elizabethan and Louis Quatorze combined. The great medium of the Louis Quatorze (1643—1715) was gilt stucco-work, which, for awhile, seems to have almost wholly superseded decorative painting; and this absence of colour in the principal decorations of the period seems to have led to its most striking characteristic,—infinite play of light and shade. Such being the aim of the style, exact symmetry in the parts was no longer essential, and, accordingly, in the Louis Quatorze varieties, we for the first time occasionally find symmetry systematically avoided. This feature was gradually more and more elaborated, till it became essential in the Louis Quinze, and ultimately led to that debased yet popular style, the Rocco, in which symmetry, either in the balance of the whole or in the details of the parts, seems to have been quite out of place. Versailles is the great repository of the Louis Quatorze; but the whole was evidently intended to present a gorgeous classical scheme of decoration. Foreign elements, however, and foreign treatment, both found their place; and it is to these foreign features that the decorations owe their individuality. They are the constant and peculiar combination of the scroll and shell—the anthemion treated as a shell, and a small scroll, sometimes plain and sometimes clothed in acanthus foliations. All the other elements of the style are classical, such as we find them treated in the Cinquecento, with some slightly modified new varieties. The fiddle-shape combination of scrolls is, perhaps, a legacy of the ordinary Renaissance. The Louis Quinze (1715—74) does not much differ from the Louis Quatorze in its elements; but yet, from a certain manner of treatment, must be considered as distinct in a discrimination of styles. It differs in this, that the merely characteristic elements of the Louis Quatorze became paramount in the Louis Quinze; all its details, instead of coming direct from the Cinquecento or Renaissance, came immediately from the French schemes of the preceding reign; the diverging, therefore, from the original types became ever wider. In comparing good examples of these two styles, we shall find that the broad acanthus foliations or featherings of the scroll in the Louis Quatorze have become very much elongated, approaching the flag or fleur-de-lis leaf, and the palm-branch in the Louis Quinze."

The peculiarities of this style are so frequently attempted at the present day, and with so little regard to its first principles, that we willingly follow Mr. Wormum in contrasting these later varieties.—

"The play of light and shade in sudden and varied contrasts is so essential an element of the Louis Quatorze styles, that they do not admit flat surfaces in any of their ornamental details: all are concave or convex, perfectly smooth, but never flat—even the anthemion in these styles becomes a hollow shell. They thus contrast very strongly with the Elizabethan, in which flat surfaces in the details abound, as in its infinite strapwork; even in the cartouches, or pierced and scrolled shields, the curved planes are flat. All such members in the Louis Quatorze styles would be enamelled or moulded. This constant varying of the surface gives every point of view its high lights and brilliant contrasts; and for this reason stucco superseded decorations in the flat and gold colour in all Louis Quatorze designs. * * The Louis Quatorze is more general in its aim than any style whatever; thus its details, provided they generated sufficient contrast of light and shade, were of no individual consequence. Accordingly we find, after a little time, that all detail is absolutely neglected, and with it all study; and in the absurd Rocco,—the very natural result of this general neglect,—we have designs made up of details so without meaning and individuality as to defy description. They are Rocco: we can come no nearer to them; and with this Rocco, the first term of existence, the last of the nine lives of ornamental art expires."

The work closes upon these periods, although the style of the Empire, in itself a renaissance of the beginning of the nineteenth century, has its peculiarities both of imposing grandeur and of striking misapplication. Such a subject as Mr. Wormum has taken up can only be done by thorough justice to on a large scale, and with perfectly finished illustrations. Such a work we hope at

some time Her Majesty's Government may find it desirable to undertake.

FINE-ART GOSSIP.—Mr. Baily's statue of the great statesman—great physically and mentally—who watches over the interests of Bloomsbury Square has just been placed in the New House of Commons. Fox stands surly and defiant, with his strong arm upraised, as if he could smash poor thin-legged, meagre Grattan, or spindley Seldon, as a sailor would a biscuit. The sculptor has done his best with an unpropitious man. Leanness gave Pitt fire, and fat blunted the energy and stolid persistency of Fox. Fat made Fox a warm friend and a hearty *bon vivant*,—but leanness showed the ascetic bachelor, the stoic, ideal statesman, and the enthusiast who broke his heart in rage at the victories of the Tricolor. Genius is lean and solitary; sociality is fat and gregarious. Mr. Baily, in giving the squat figure of the king of the Whigs, has given us the orator, the benign man, and the statesman. The one hand of Fox grasps a roll, and it is tucked behind the back; the other is raised and clenched, to come down at the impending close of some great sentence. We congratulate our great sculptor on a great success. Here is a whole volume of history in a few feet of stone.

The name of one of our younger artists, Mr. J. Powell, from whose success in gaining Royal Academy prizes, many good things had been augured, may be added to the list of men of promise who have died since the year came in. He was only twenty-two years of age.

Our northern neighbours seem intent on promoting the progress of Art, in its by-ways as well as its nobler paths. "An Association for the Encouragement of Art-Manufacture" is to be started;—in other words, an "Art-Union," in which the prizes will be "bronzes, carvings in wood, metal, or ivory, porcelain, glass, and textile fabrics." Regarding the wisdom of the form chosen, the *Athenæum* (we need not now say) is sceptical; but the object has our best wishes.

The Liverpool Town Council has just awarded the prizes for the best designs for a new building, destined to receive a Free Library and Museum. The first—a prize of 150 guineas—was carried off by Mr. Allom of London; the second—of 100 guineas—by Mr. Holmes of Bury.

"Can any one," asks a Correspondent, "give account of landscapes in any English collection of pictures by Lantara? I ask, honestly confessing that the name of this landscape-painter, as one worth looking for, 'turned up' for the first time the other day during my rest at Fontainebleau. Even there, in Lantara's native district, there is to be found little more than a wayside cottage, pointed out as his birth-place, and the report of a great reputation. The solitary specimen of the painter's handiwork in the gallery of the Louvre may be easily passed by,—unless the visitor have some particular reason for hunting it out,—not merely because of its small size, but because it hangs close to the door of the room where Vernet's showy imitations of Claude fix the eye before the chamber is entered. The picture, however,—a sunset piece,—is worth a pause, to any one who loves landscape painting. The transparency and temperate radiance of the sky, on which a golden cloud is lingering, are excellent: the scene—made up of a rocky foreground, a bridge, a river, and buildings in the distance—reminds one of the subjects painted (or fancied) by Berghem, rather than of any combination of objects which the herd-boy turned artist could have found at Milly or at Onchy, or among the rocks, on which, we are assured, he scrawled his first fancies. Yet for a *composed* landscape (if such it be) this Louvre picture is more than commonly unconventional. The roundish tree in the centre, which breaks the glow of the sky, and the foliage of the distant wood, melting against the grey hills, are touched with discrimination and spirit. It may, however, arise partly from the pleasure which every person takes in puzzling out a story and putting together a character (given a few fragments), that one would like to know more of the pictures by Lantara. The

scanty and somewhat affected notice of his life and works published a few years ago by M. de La Chavignerie was, perhaps, not needed to remind those versed in the biography of French artists that the painter in many of his ways resembled our George Morland. He was the son of peasant parents, born at Onchy in 1729,—was brought up as a herd-boy,—brought forward by M. Gillet de La Renommére, the great man of the neighbourhood,—and by a member of the family placed under a master at Versailles,—having displayed (as has been said) on the walls of his stable signs after their kind as unmistakeable as the Greek quotation which led Coleridge's commanding officer to suspect the so-called Comberbatch a trooper fit for better things than littering cattle. From Versailles the boy passed to Paris,—and there, it seems, established a reputation, not merely for cleverness of hand, but for conviviality and sharpness of tongue. The old story, which has done service in the lives of so many different artists, of the fly as living as life which the pupil painted on a picture in the absence of his master, is among M. de La Chavignerie's collections to Lantara's credit. Another anecdote, quoted from M. Lenoir's 'Dictionary of Conversation,' seems to me, also, not unfamiliar.

A nobleman gave Lantara a commission for a landscape, in which there should be a church. The painter, like Claude Lorraine, did not know how to paint figures. The amateur, on receiving the picture completely finished, enthralled with the truth of the landscape, the freshness of the colour, and the simplicity of the touch, said, "M. Lantara, you have forgotten the figures in your picture." "Sir," was the painter's ready reply, "they are gone in to mass."—"Very well," was the patron's rejoinder, "I will take your picture when they come out again."

Lantara is fathered with the well-known drinking-song, —

A boire je passe ma vie.

For the reputation which he bore of being one of those good fellows at a tavern, 'who are no one's enemies save their own,' he was served up by MM. Picard, Barré, Radet and Desfontaines as hero of a sentimental *vaudeville*, which was played and sung with great success in 1809. He died with a joke on his lips, in the hospital of *La Charité*, in 1778. During his last illness, he used to make little drawings on cards, says M. Lenoir, 'and exchange them for lumps of sugar, sweetmeats, and other dainties.'—Enough of these gatherings, which may, possibly, be familiar to some of your readers. If so, these, too, may be able to answer the question, which is the object of my note."

MUSIC AND THE DRAMA

NEW PUBLICATIONS.

Echoes of a Past Time; Collection of Songs, Carols, Madrigals, &c., from the Twelfth to the Eighteenth Century; followed by Popular Songs, with Piano-forte Accompaniment—[*Echos, &c.*] By J. B. Wekerlin. (Paris, Flaxland.)—This collection is an interesting tribute to the spirit of the time,—yet it can only be received with the utmost caution. M. Wekerlin shows himself careless in examination and inartistic in arrangement. How else should he have printed a single voice part as a "Madrigal," throwing the other parts into the piano-forte accompaniment, as he has done in the case of 'The Silver Swan,' by Orlando Gibbons? The well-known canticle 'Alla Trinita' has likewise been thus divested of its vocal harmony. Nor are these all the imperfections of which M. Wekerlin is to be convicted. In the well-known 'Romanesca,' No. 19, the second part, or *trio*, in a major key is suppressed. Very curious, even for a Frenchman, is the ignorance shown by his affixing to the *chanson* of Clément Marot (No. 12) Handel's tune, known as 'The Harmonious Blacksmith,' with a simple remark, that the air is obviously far more modern in date than the words to which it has been forced into company. In brief, M. Wekerlin—as a guide, as a transcriber even,—is in no respect comparable to M. Delarue, whose "Archives," opened to our public by Madame Viardot, have furnished such a provision of quaint and charming variety to our past season's concerts,—and we refer to his collection, or rather to the French specimens which it contains, in order that we may offer some remarks on a subject of some

curiosity, if not of great musical importance—the origin and character of melody,—a subject which has hardly received due attention from professors or students.

We have never been able logically to account for one characteristic constant to all the makers of French music, and which even tributaries to it of foreign origin have been compelled to adopt,—namely, disappointment of the ear as an indispensable requisite. Sometimes this disappointment shall be a break, or suspended cadence, in the rhythm,—giving time for the sayer of the song to coquet with some favourite word; occasionally the use of some interval which is “all but,” or “more than,” the note at which the phrase should naturally arrive. Oftentimes (especially by M. Auber) the two affectations are employed conjointly. As consequence to such a cast of phrase a certain singularity of harmony is also necessary, and to be remarked. Yet, though the reason for this nationality eludes us, we find it in agreement with other distinctive forms, which the imagination of France has assumed, whether presenting itself as Painting, Architecture, Drama, Poetry, or Romance. Surprise seems with our neighbours an element necessary to their satisfaction. When they are gravest, they must have a far-fetched gravity; when gayest, a mirth which is immediate, and which shall seem unexpected. In their most sensual moments, a cynical power of criticizing the pleasure as it passes cannot be dispensed with. When they are most spiritual, their angels must be “comme il faut,”—their aspirations must soar, not with the calm serenity of an altar-flame rising to Heaven, but with the startling and rapid brilliancy of a rocket-fire, rushing up from earth among admiring myriads. Adepts as they are in every art of expressing ridicule, they are in some things curiously without a sense of the ridiculous,—as, for example, in all matters of sentiment. Rapture puts on *rouge* to the moment, and, if detected, the good appearance of the rapture is permitted to excuse recourse to the false colour. Grief and domestic affection perform their sorrows before the world with a pathos as deliberate as if they were not performing in the centre of a world of mockers. These definitions will seem to some slashing, to others trite:—of course, they are the merest outline-work possible; yet, we apprehend, they will not be disdained by those who have studied the different forms of creation in Art. In the music of our neighbours, ancient or modern, so far as we know it, piquancy will be found to alternate with tediousness, in a manner surprising to those who note the contrast, before they have begun to consider its causes. While the *Brutettes* and *Bourrées* and other old dancing-measures of France were as brisk as brisk could be, that which called itself *air* in their grand opera was frequently a declamatory psalmody, so stale, lugubrious, and long-drawn, that it required the “ear of faith” to distinguish it from recitative. Hence arose the aversion which tourists, so soon as they began to taste the charms of Italian melody, one and all, so long expressed for the dramas in music of Lulli and Rameau and Campra—to which students are now beginning to return, on the score of the attempts at dramatic truth and expression which they contain, and because they are full of melody—though the melody be put into a place strange to those who have begun opera-life on Italian opera, and is confined to dance and chorus.

M. Wekerlin's volume, we repeat, cannot be relied on,—but it contains some interesting specimens which are new to us. The *Noël* (No. 14), is a regular, agreeable melody, the first bars of which show a progression as artificial as the device *alla Rosalia* which distinguishes the Welsh harp tunes, but far less mechanical. The air of *Mercurie* (No. 18), from the Queen's Ballet by Beaujeu (1581), is a curious compound, in which good and tuneful phrases are tied together by links totally without significance. Have not liberties been taken with “Charmante Gabrielle” (No. 21), which air we have been used to consider to be as frank and immediate in its start as “God save the King,” and which, therefore, is made sickly by the adjustment of *tempo* here introduced?—“L'Amour

au Mois de Mai” (No. 26), by Lefèvre, date 1613, is charmingly fresh; as is the *Brutette* (No. 29), “Dans notre village,” though not equal to the *Brutette* from M. Delsarte's collection, which pleased us so much during May and June last. With No. 32 we arrive on ground more artificially cultivated, at Lulli's “Ariette et Chœur,” from “La Mascarade de Versailles.” This is a slow minuet, with instrumental *ritournels*, symphonies, and vocal *solo*—the melody, rich, clear and stately, having more play and variety, and thus more character, than the generality of airs of the period. Campra's “Rose Inhumaine” (1718), though more modern, is more monotonous. The verse has eight lines, and the phrase of the first two is repeated three times, as in the case of “O leave me to my sorrow,” and other British ballad tunes; thus narrowing the tune within the scantiest limits of invention. Twenty-two years later, as (No. 36) the air and chorus from Rameau's “Hippolyte et Aricie” show us, invention and expressive power had taken a courageous leap. The three-bar rhythm, varied by the four-bar phrase “Que l'écho,” and the brisk and vigorous close of the tune, are noticeable. On the other hand, those who would see where French music stood in the world of European creation at that time, are invited to compare the long *bird-solo* for a *soprano*, which is framed by the above bright and bold dancing chorus with Handel's *bird-songs*, such as “Hark! 'tis the linnet,” “Sweet Bird,” or “Hush, ye pretty warbling choir.” Compared with these, Rameau's air of parade, though not without its own florid grace, shrinks into a third place as antiquated and formal. His nightingale belongs to some *bouquet* of Marly, or L'Isle Adam,—is half-tamed and has been finished off with curling-tongs and powder-puff.

We dare not adventure in the last division of M. Wekerlin's book, that devoted to “Popular Songs,” even as moderately as we have done in its earlier portions;—seeing that in this domain of music more scrupulous exactitude in collection and comparison is required than in any other field of labour; and we have too clearly established M. Wekerlin's takings-for-granted on known ground to be able to trust him a yard beyond our sight, hearing, and memory, when he wanders away over moss or moor, or along the strange, haunted shores of Armorica; or has copied some old ditty caught from the lips of a *pastourelle* wandering behind her flock across the sunny, open uplands of Picardy. The exceeding richness of the subject makes us regret that it has fallen into the hands of one having such lax notions of responsibility as our editor. Every look turned that way, however, may quicken the diligence and curiosity of some more competent person; and thus our time may not have been wasted over this miscellany, little satisfactory though it be.

ADELPHI.—The pieces expressly written for Mr. and Mrs. Barney Williams, and imported by them in order to display their histrionic eccentricities in the illustration of American and Hibernian characteristics, have, as we have had repeated occasion to remark, but small claims to regard on the score of literary merit. But their pretensions have been humble, and their occasional purpose so apparent, that they have been permitted to pass muster for the sake of the singular artistes they introduced to our acquaintance.—On Thursday week another new piece of the same class was produced, entitled “Lucifer Matches; or, the Yankee”—; which is likely to gain an unenviable reputation on account of a higher aim to which the author was evidently unequal. If it be possible to conceive a drama in which nothing could be discovered but the positive incompetency of the playwright to realize the task which he had proposed,—then may this play of “Lucifer Matches” be quoted as a “cardinal and prerogative” example. A *Yankee Mephistopheles* is the mark of ambition; “a combination and a form indeed where every subtlety of the dramatic art might have been reasonably evoked, and every sort of genius expected “to set his seal, to give the world assurance of a _____. Unfortunately, the blank in the play-bills is not filled up in the play. There is no demon of any ordinary capacity, but a mere

masquerade without point, wit, or intellect of any kind. The writer uses the name of Mephistopheles without the slightest conception of the responsibility he had incurred by the assumption. The mere plot of his piece is stupid. A German baron, named *Beautifool* (Mr. Paul Bedford), but who is confoundedly ugly, believes in his own beauty to that extent that he cannot help thinking his domestics and associates are under some demoniac spell in uniting to dispute his charms; and, being superstitious, “as all German barons are,” he gravely proposes to sell his soul to Mephistopheles, if the fiend will render him fascinating to his acquaintance. *Comfort Cruller* (Mrs. Barney Williams) the *Yankee Gal* of his establishment, proposes “to fool him to the top of his bent,” and assuming the requisite disguise, transacts the infernal bargain with him. All, hereupon, exclaim in admiration of his beauty, but deny his identity; and having accused him of murdering the old baron by necromancy, frighten him into sanctioning a couple of weddings from which he had previously withheld his consent. *Phelim O'Bogherty* is an Irish servant, performed by Mr. Williams with his usual humour, and the lady looked mighty handsome and well proportioned in Meph.'s famous costume, but the imbecility of the treatment, and puerility of the story, brought down the curtain with ominous silence. It is time that these clever artistes should learn that their peculiar pieces are not accepted on their merits, but purely as vehicles:—if they regard them as more than ephemeral novelties, they will certainly incur a serious mistake. Let us have no more *diablerie* at any rate.

DRURY LANE.—Mrs. Waller, on Monday, appeared in a comic character—*Lady Gay Spanker*, in “London Assurance.” Judging by her portrait and preliminary criticisms, we fully anticipated that she would succeed better in this part than in her previous attempts;—but we find that Mrs. Waller lacks dash and colour in comedy as well as expression in tragedy. Correct in her readings, she neglects to interpret the text by action, and that histrionic spirit is wanting without which the mere assumption of costume is but lifeless quarenging. We are therefore compelled to regard this lady's introduction to the metropolitan boards as unjustified by any superior degree of merit, and have been disappointed precisely in proportion to the extravagant expectations that had been previously excited. The injudicious announcements that prepared the way for her reception have probably served a good turn for which they were not intended;—they have proved the little advantage that belongs to the expensive modes of advertising to which theatrical speculators have lately resorted;—and perhaps, for a short interval, the public will be permitted to form an unbiased opinion on future candidates for its patronage.

STANDARD.—We again turn eastward, to record the fact that on last Monday the play of “The Patrician's Daughter” was introduced, by Mr. Anderson and Miss Elsworthy, to an overflowing audience, which, notwithstanding its numbers, listened with profound attention to the poetical dialogue, and applauded the best passages with due discrimination. These evidences of taste and intelligence, in regard to a production remarkable for the total absence of melo-dramatic stimuli, are full of the liveliest promise, and justify the critic who regards the drama as an educational institute in directing public regard to the results of its application in populous districts. We were the first to notice the fact, and to aid in the initiation and progress of dramatic development in its operation on the labour classes;—others have tardily followed in our steps; but we are gratified to find that full recognition of important results is no longer denied, and hope that practical advantage will even yet be derived from them, and embody itself in a better system of theatrical management, devoted to the worthiest dramatic ends, and the preservation of the dignity which pertained to them in the origin of the dramatic art. The popular mind, when faithfully appealed to, has shown a readiness to respond.

THAT the fancy few this, many composers especially, peculations indirect in opinion the due inciting one to hoping the same any music. To begin at a distance rights and the new The critic *nom de guerre* of the *Opéra* is now the other with his Mamo who from Paris postponed when she as a *Phœnix* fact would a state *under a* towards the disruption, a ruin to A high nature high nature be disengaged partaking weakened able of works structures figure in to the time the signature. Should a memoir Diplomatic they will light among generalization its long Mamo's a great s the mean present a Prophète some res and as a Tedesco powerful powerful and as yet con second, proved Italian C as little as performances rarely to limbs m blished a seem to once: — evening with theatrical with ref intelligence than for was in h carried act. M heroine new operatment the having into rel

OPERAS IN PARIS.

THAT the principal musical theatres in Paris are not in their most satisfactory state just now we fancy few French musicians would dispute. For this, many reasons could be given:—the dearth of composers, the want of executive artists (tenors especially) able to satisfy the highly-wrought expectations of the day, and the abuse of those indirect influences which, after a time, so vitiate opinion that the public loses faith, the weak artist due incentive to strive honourably, and the strong one to hope for justice. Without personally visiting the scene of action, accurate information on any musical subject in Paris seems unattainable. To begin with the *Grand Opéra*,—what person at a distance had any chance of knowing “the rights and the wrongs” of any matter concerning the new *prima donna*, Madame Borghi-Mamo? The critic who is understood to write under a *nom de guerre* in the *Moniteur*, the official organ of the French Government, of which the *Grand Opéra* is now a strict dependency, distinctly stated the other day, in another journal in which he writes with his own signature, that Madame Borghi-Mamo would not come out while he was absent from Paris. Her *début* was actually or accidentally postponed till M.—’s return; and, of course, when she did come, she was stupendously praised as a Phoenix among *débutantes* at the *Opéra*. The fact would matter little were the *Grand Opéra* not a state machine, or were the Parisian press free;—under circumstances, the interference works towards the maintenance and encouragement of corruption, unblushing in its cynicism, and towards ruin to Art, as a certain consequence. Persons of high nature will not “eat dirt”—persons of a less high nature, who consent to eat dirt, provided it be disguised with a sugared or piquant sauce, by partaking of such “dainty dish” are thereby weakened, impregnated with fever,—made incapable of wholesome action. These are harsh constructions and considerations, it may be said, to figure in a mere theatrical report, but they belong to the time, to the present state of Art, and to the significance of “the fourth estate” in Paris. Should any Grimm *redivivus* be now writing the memoirs of the world of French Fashion, Art, and Diplomacy, for the edification of some far-off friend, they will figure largely in his letters, to come to light among other strange illustrations when this generation shall have raved and fretted into its long sleep. To return:—Madame Borghi-Mamo’s success in ‘*Le Prophète*’ is agreed to be a great success—by the journals. But we question the measure of its greatness from having been present at the lady’s fourth performance in ‘*Le Prophète*’. Madame Borghi-Mamo is doubtless in some respects a valuable acquisition. As a voice and as a singer she stands midway betwixt Madame Tedesco and Madame Alboni. Her organ is rich, powerful, and smooth; but she has not the natural power and splendour of the first lady, nor does she as yet command the vocal delicacy and grace of the second, though she sings correctly and has improved, we think, since her first appearance at the Italian Opera in Paris. Madame Borghi-Mamo is as little of an actress as either predecessor:—a performance more essentially lifeless than hers is rarely to be seen. Her face says nothing: her limbs merely execute some of the motions established as traditional by Madame Viardot. This seems to be already felt or found out by her audience:—at all events, the effect made by her on the evening when we heard and saw ‘*Le Prophète*’ was confined to that well-known spot in the *parterre* with which every one versed in Parisian theatricals is familiar. M. Roger was singing with refreshed voice, and acting with all his known intelligence, but with more grandeur and simplicity than formerly. Mlle. Poinstot, too, the *Bertha*, was in her best tune; and by her dramatic energy carried off the honours in the duett in the fourth act. Madame Medori is shortly to appear as heroine in ‘*Les Vêpres*’ of Signor Verdi. Of a new opera the only whisper heard is an announcement that Signor Biletti’s ‘*Rose de Florence*’, having been shortened, is again about to enter into rehearsal;—and indeed there are now only

two French sources from which anything may be expected,—these being MM. Halévy and Gounod. M. Meyerbeer has left Paris, so that, according to his usual rate of proceeding, if ‘*L’Africaine*’ is to be given by him, the opera may hardly be expected before the Carnival of 1858. But it is said that the long-talked-of, reconsidered edition of M. Auber’s ‘*Cheval de Bronze*’ is preparing for performance; and, further, a version of ‘*Il Trovatore*’, to which Signor Verdi has undertaken to add an ariette, a new *finale*, and some *ballet* music.

At the *Opéra Comique* few, if any, of the novelties which have been lavished there during the past twelvemonth seem new enough to keep the stage; and M. Perrin has had recourse to a solemn revival of ‘*Zampa*’, with Madame Ugaide and M. Barbot as heroine and hero. The music suits neither precisely, nor is the work, in spite of the fire and fancy which it contains, a great work, so much as an opera meant to be grand, but (with small exception) virtually written in the style which is comic—a style of brisk measures, sharply cut rhythms, tunes that suggest dance rather than song, and an instrumentation fatiguing by its uniform glitter. Our remark, it might be urged, applies to M. Auber’s ‘*La Muette*’, but then that opera has melody in a quantity and of a quality which Hérod had not reached when he died. The next revival talked of at the *Opéra Comique* is that of ‘*Jean de Paris*’, for the *débuts* of Mdlle. L’Héritier and M. Stockhausen. This, if well carried through, should prove very interesting. Boieldieu was as much fresher in style and subject than M. Auber, as M. Auber is than Hérod. The first *finale* to his ‘*Jean*’, beginning with the entry of ‘*La Princesse*’, is a masterpiece of elegant and lively writing,—the ‘*Troubadour*’ ballad in the second act is delicious among *romances*.—Meanwhile, the new opera alternating with ‘*Zampa*’ at the *Opéra Comique* is M. Auber’s ‘*Manon Lescout*’, with Madame Cabel as its heroine. That this is a veteran’s work every one must feel who hears it; but a thoroughly bred and thoroughly trained old courtier of the *ancien régime* will seem—nay, will be—younger than many a “fast” young man of the present day who has neither youth of manner nor youth of mind:—and so it is with this music. If it contain less to enjoy than ‘*Le Domino*’ or ‘*Fri Diavolo*’ do, there is throughout something to remark, something to learn,—a lucid grace, variety, and ingenuity in the orchestra,—everywhere sly touches of flute, oboe, harp, or *viola* talking to the purpose,—which does more for the scene than the most profound or preternatural combination ever piled up by the *Wagner-ites*. In the first *finale*, too, where *Manon* sings at the tavern to pay for her dinner, M. Auber has broken out, as he might have done thirty years ago, into a laughing, irresistible inspiration. Madame Cabel plays the first two acts of this opera with great archness (up hill work it must be to play to such an unsentimental looking *Desgriseux* as she has been here paired with), and she sings the aforesaid laughing song to perfection,—throughout the rest of her part, which has been loaded with vocal audacities for her display, she is more dashing than scrupulous in her execution, and less excellent than some of her predecessors in the florid style. M. Faure, who is *Marquis*, the courtly persecutor of the thoughtless *grisette*, has made progress, and is now one of those excellent *basti* at home alike in figurative or in expressive music, able to act and to talk, as well as to sing,—who seem only to be met with at the *Opéra Comique* of Paris. But the theatre seems deplorably in want of a tenor,—a want which is not new. Or it may be that the classification of voices and the art of singing were less understood in France formerly than they are now,—for we shall find the best elder writers perpetually employing mixed baritone voices with a few notes of high *falsetto* (of which Herr Pischeckis, perhaps, the only modern specimen): hence, since these are not common now-a-days, an inevitable difficulty and loss of effect in reviving many of the old French operas. Whether the *Elievois* and *Martins* themselves sang in a manner which even a Frenchman, as devotedly national as M. Berlioz himself, would in these days accept as singing—may be doubted, without cruel scepticism.

The *Théâtre Lyrique* is said to be prospering,—thanks to the reign there of the wife of its manager, Madame Miolan-Carvalho, one of the most accomplished vocalists of her class that has ever appeared. People still crowd to ‘*Fanchonnette*’ for her sake, and not for the story of the opera, which is absurd, still less for M. Clapisson’s music, which is “dry as a remainder biscuit” without any extraordinary cleverness to carry off the dryness. No matter—as the young heiress who has chosen the life and calling of a street-singer, in order that, after the fashion of one of Lady Morgan’s heroines, she may watch over the disinherited relation whom she unrequitedly loves, Madame Miolan-Carvalho works marvels with M. Clapisson’s poor score. She plays with the difficulties of her long and fatiguing part, by displaying an amount of spirit, brilliancy, accent, and expression for which even those who, like ourselves, have always rated her highly, were not prepared. Her voice has gained in power and body, without losing in delicacy or expression,—her acting in intelligence and readiness. She has profited, for wonder, by removing from the second to the third opera-house in Paris, and now ranks among the most fascinating, as well as the most finished, singers before the public.—It seems generally agreed that M. Mailhart’s ‘*Les Dragons de Villars*’—which has been at last produced at the *Théâtre Lyrique*—has little style or invention to recommend it. “The successor of M. Auber (to quote a contemporary) seems as far as ever from presenting himself”—There is a chance, say some who should know, of Mr. Balfe bringing out a new opera here; and, if so, a chance that its *libretto* may be of semi-English origin. Should the tale prove true, it will not be the first time that our allies have had assistance from our island in the manufacture of their comic operas. D’Héle (as the name is spelt in Grétry’s *Mémoirs*), who furnished several books to that delicious and intelligent melodist, was a countryman of ours.

Last and least, we must speak of M. Offenbach’s little theatre,—which has just removed from the Elysian Fields to its winter quarters in the *Passage Choiseul*. Certainly, never had singers such a cage of gold and garlands and velvet curtains to sing before as has been here arranged for the delectation of their audience. A theatre belonging to a *Petit Trianon* might be fancied, in better taste, but it could hardly be more sumptuous than this. Light, slight, and bright are the wares set by M. Offenbach before the public,—allowance being made for the proportions of his stage, which make his actors look somewhat of the largest. Here every sort of farce—every sort of folly within the limits of decorum—is permissible: *bergeries* after Watteau—*buffooneries*, whence or where got Momus knows!—La Fontaine’s fables moralized into dramas of speaking, singing life, such, for instance, as ‘*Le Financier et le Savetier*’, the most recent of the *souffles* served up at the *Bouffes Parisiens*. The dialogue to this, with all its pertinence and impertinence (meant, apparently, to hit as hard in high places as *Polichinelle* or *Pasquin* have leave to hit), is by M. Hector Cremieux,—the music by M. Offenbach himself. The relations betwixt the vulgar financier and the light-hearted cobbler, who must sing or he will choke—the “ups and downs” by which the one suddenly becomes poor and the other rich—also, how the cobbler loves and is loved by *Aubépine*, the financier’s daughter—are neatly and merrily set by M. Offenbach, and whimsically said and sung by his three actors. His tiny orchestra claims more serious praise—the manner in which this is used in the overture to set off a pretty phrase, and the perfect *pianissimo* obtained in execution, could hardly be exceeded as a clever example of legitimate miniature music. Of M. Offenbach’s endeavours, by offering prizes, to encourage composers to be simple, gay, and ingenious, the *Athenæum* has spoken. It may now be added, that the jury impanelled from the first musicians in Paris has expressed itself surprised by the amount of original talent revealed on the occasion,—no less than six candidates having presented themselves,—all of high merit,—and who are now to compete in setting a *libretto*, with the certainty that the most successful work

will be crowned with honour and pay. Let us hope that good will come of this. In Paris, as everywhere else, the cry is for composers, not for opportunities. Whether our age is one in which composers are nourished is doubtful. The combinations of Music are not yet exhausted; but the comparative ease of life and luxury of manners operate as a heavy disadvantage upon those born with a certain fluency of creative power. The energetic fling themselves into an antagonistic ruggedness; the industrious addict themselves to antiquarian puerilities; the sybaritic produce such commonplaces as most readily find a market. But this is too grave talk for the threshold of M. Offenbach's temple of innocent follies.

MUSICAL AND DRAMATIC GOSSIP.—There is some chance, it is said, of a late autumn or early winter season of performances being held at *Her Majesty's Theatre*, with Mdlle. Piccolomini as *prima donna*,—two performances, we perceive, are advertised to take place at the close of October. Another more powerful Italian troupe, headed by Madame Grisi, is advertised to appear about the same time at Drury Lane. These will be welcome, inasmuch as they tend to break down that unnatural division of the year which confines all our London music, save Oratorio, within those few months of spring and summer when every one is crowded with engagements.

The Surrey Garden Concert Season may be said to have closed, the other evening, with a Concert, in which figured, among other pieces, selections from 'Elijah.' It is stated (we presume with authority) in the papers that the "speculation" has exceeded in success the expectations of its projectors.—The *London Sacred Harmonic Society* is announcing for an early evening a performance of 'Saul.'

Herr Ernst is expected within the next fortnight,—we imagine to pass the winter in England.—Miss Katharine Hayes, we are told, will winter in Paris; and her appearance at the Italian Opera there is spoken of as possible.

A capital Handel Testimonial is projected in Germany, to be ready against the anniversary of 1859. As prince-composer, the Grand Duke of Saxe-Cobourg takes a fit place at the head of the movement. The testimonial is to be an edition of the entire works of the master, so cheap as to place them within reach of the poorest musical student. A Committee has been appointed for the superintendence of this publication, in which the name best known to England is that of Herr Hauptmann of Leipzig. But "complete" is a large word. Are the gentlemen convened aware of the magnitude and the difficulty of the undertaking? Are they prepared to work, not in German, but in English *tempo*? If the plan is to be carried through in any satisfactory fashion, the office of this Committee will be no sinecure. A complete and correct edition of Handel's works (sacred and secular) will demand almost as much labour to obtain it as a correct edition of Shakespeare's Plays would. We question whether many Germans have that extensive Handelian knowledge which guarantees the labour being carried through with due intelligence as well as energy:—our doubt being raised by the fact that the musician's life and works were mostly devoted to England, where the largest portion of his manuscript is still to be found. For this reason, we should have been glad to see included in this Committee the name of Prof. Moacheles, whose long residence in England (to say nothing of his minute scientific knowledge) amounts to a qualification for the Herculean task contemplated.

The other autumn musical news from Germany seems unimportant. The Salzburg Festival does not appear to have excited any real sensation. That there are no longer vocalists in Germany who can sing Mozart's music as it should be sung seems generally felt.—M. Meyerbeer has composed a new *Canzona* for the royal nuptials which have just taken place at the Court of Prussia.—Among the winter novelties in Berlin will be the production of Herr Reinhäler's 'Jeptah' by the Stern Singing Society.—Herr Raff's opera of

'King Alfred' has been given at Wiesbaden.—A Gluck revival of the 'Iphigénie en Tauride' has taken place at Vienna, apparently more to the astonishment than to the edification of the Austrian opera-goers. But if those in Germany capable of singing Mozart are few, those throughout the world who can sing (and say) Gluck are still fewer. *Iphigenia* is no part for a commonplace *prima donna*, but one belonging to the Rachels and Ristoris of music.—Herr Kuffner, one of the slight German composers, died on the 8th of last month, at Wurzburg, in his eightieth year.—It is stated that Dr. Liszt has undertaken to compose an opera on a Hungarian story for the theatres of Hungary,—the *libretto* for which is open to competition.—That interesting country seems to be breaking out in Art. The same journals announce that a Count Bethlen, also of Magyar origin, who "will be an actor," has been engaged by the management of the Hamburg Theatre.

Mdlle. Rachel is now on her way to Cairo, in the hope of re-establishing her health, which is understood to have been seriously shaken by her American experiment. It would appear from the announced sale of her hotel in Paris as if the tragic actress had small present intention of returning thither.—Another "star" of the French theatres,—whose unprecedent engagements, perpetual triumphs, successes (Rossinian testimonials among the number), have been vaunted year by year, as we have recorded, in a manner illustrative of French journalism,—has lately figured in the Paris courts of law—we mean Madame Stoltz, who, it seems, has been co-proprietress of one of the minor theatres in Paris in partnership with M. Debureau, the popular clown, and who has been called on by the third partner to submit to a heavy sacrifice of capital, owing to the failure of their speculation.—There seems to be no end of the appearances of Music and Drama in the Law Courts of Paris. One day the *Gazette des Tribunaux* records some appeal in defence of a pirated melody; another some quarrel betwixt manager and singer, who declines to show off his *faulsetto* more than thrice in the week.—The new *Seraphine*, or "Orgue Alexandre,"—one among the few successful musical inventions of our day—has just been into Court. M. Martin, the discoverer of the principle on which it sings and sighs, has complained that his name has been too soon dropped, and applied for legal enforcement of its restitution. In rejoinder, M. Alexandre has "put in" the plea that M. Martin has been sufficiently advertised, besides having been liberally remunerated, according to agreement.

A Neapolitan friend writes, under date September 22:—"The programme of the attractions at San Carlo—offered for the season of 1856-57—has just been published, and the following is the summary of it:—The manager promises, besides the 'stock' music, a new opera, expressly written for San Carlo, by Signor Mercadante; another, also written expressly, by Vincenzo Battista, and the 'Don Sebastiano di Portogallo,' by Donizetti, entirely new to Naples. Of these three operas, the first will be given not later than the 10th of November; the second not later than the 8th of December, and the third not later than the end of January. Should time permit, the management will give another opera, written expressly for Naples, by Signor Moscuzza. There are also to be three *balli*—two not in less than five acts each, and one in three acts. For *prima donna*, we have Signora Tedesco up to March 3, as also Signora Viola and Signora Frassini. Signori Graziani and Naudin are the first *tenors*,—Signori Colletti and Colini the *primi bassi baritoni*, and Signor Arati the *primo basso*.—Not the least attraction of the theatrical season will be Signora Ristori, who, I am informed, is expected."

A Correspondent writes:—

The transcendentalists, who are resolute in affixing an unalterable and necessary significance to phrases, outlines in Art, and who forget that human Faith brings some meaning to every human work as well as derives some impression from it, have rude shocks to sustain—tough morsels to swallow—desperate contradictions to reconcile—so often as the Court of Coincidence and Similarity opens its Commissions of Inquiry. It would be an instructive experiment to divest some of the painted sanctities, devotionally referred to again and again as types and traditions,

of their adjuncts of *costume* and symbol, and then to submit them to the interpretation of the reverential students of expression. Nor in this would there be anything derogatory to the real beauty of Art, let the result be what it might. In Music a like process would be attended with consequences even more demolishing to the pedants and the dreamers who hang enamoured over this chord or the other group of notes as inevitable—the fruits of real inspiration. What modern student has not pondered over the 'Sanctus' of Cherubini and Seraphim in Mendelssohn's 'Elijah,' as one of the loftiest and most spiritual things in music of our—of all—time? How many have adverted to the literal coincidence betwixt all that gives the first four bars of this hymn their elevation and grandeur and the well-known phrase commencing the *andante* in the overture and the quintett in the first *finale* of Signor Rossini's 'Semiramide'?—the fact that both are pieces of *homage*—music serving only to add niceties to the difficulty with such critics as maintain that Pagan and Christian Art has each its own laws and types.

Y. L. Y.

MISCELLANEA

Druidical Antiquities.—A "Rock Basin," far exceeding in size any other on Dartmoor, having been discovered by myself on the 17th of September on Castor Rock, near this town, I send the following particulars, thinking that they may be interesting to some of your readers. Diameter at upper edge, 7 feet 5 inches; half way down, 4 feet 2 inches; bottom, 2 feet; perpendicular depth, 2 feet 7 inches. The form is circular, the bottom flat, and the sides curve outwards in the form of the mouth of a trumpet. Two indentations caused by decay of bands in the granite run round the basin. The bottom and sides, up to the lowest indentation, were covered with dead Sphagnum, forming a compact mat, adhering so closely as to have taken a cast of the granite. This, in the lower part of the basin was covered by a thin coating of fine black peaty soil, which was overlaid by a compact mass of sand or fine gravel of about 6 inches in thickness; over this was brown peaty soil containing small fragments of quartz and felspar, and the whole was covered by heath to the level of the surface of the rock. Castor Rock is an insulated granite tor on one of the most easterly ridges of Dartmoor, 1,417 feet above the sea level, and well known to tourists on account of the fine panoramic view which can be had from it. The origin of rock basins is in almost every case attributable to the decomposition of rocks by natural causes. The question whether the formation of the newly-discovered basin is to be ascribed to them or to artificial means may be assisted by the following considerations.—The circular form is nearly as true as if it had been worked from a centre; the variation can only be detected by measurement. The largest basin hitherto known on Dartmoor is Mis Tor Pan: this is in form a circle 3 feet in diameter and 8 inches in depth; this is considered as undoubtedly artificial. The rock basins usually met with on Dartmoor vary according to the nature of the granite; they are generally of an irregular oval form and shaped like a saucer, varying in diameter from a few inches to 3 feet, and in depth rarely exceeding 6 inches. On Castor there are five rock basins, the largest is of an oval form, about 2 feet 6 inches in the longest diameter, and 4 or 5 inches deep. This adjoins the newly-discovered basin. The granite at the newly-discovered basin does not appear to be of a more perishable nature than that in which the other basins are situated. Taking into consideration the enormous (comparative) size, and the exact circular form of this basin, together with the fact that there is no apparent natural cause why it should be larger or deeper than the others on the same Tor, there seems a strong probability that it is artificial. If, as has been held, rock basins were needed for Druidical rites, Castor, judging by the numerous and well-known Druidical remains in its close vicinity, is a spot at which there is a great probability that a large rock basin would be found.

Yours, &c., G. WAREING ORMEROD.
Chagford, near Exeter, Sept. 29.

TO CORRESPONDENTS.—E. C.—F. W. J.—W. B.—W. D. M.—R. D.—W. S. L.—Mrs. E. S.—received.

BOOKWORM.—We are obliged to our Correspondent for the notes and examples placed in our hands. Will he add to the obligation by allowing us to use them, after careful verification, as we think his object—and ours—may be most securely achieved?

"WALPOLE'S GREAT HISTORY OF HIS OWN TIMES."*Mr. Croker, Quarterly Review, June, 1848, p. 118.*

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	Half-Prem.	Whole-Prem.	Annual re-remainder of Life.	Half-Yearly Premium.	Quarterly Premium.	Annual Premium.
Years	Age.	Years	Age.	Years	Age.	Years
20	£. a. d.	£. a. d.	£. a. d.	£. a. d.	£. a. d.	£. a. d.
30	1 1 9	2 2 6	2 2 6	1 4 2	0 12 3	30
40	1 9 2	2 18 4	2 18 4	2 7 6	1 4 4	0 12 4
50	2 2 6	4 5 0	4 5 0	2 7 12	1 6 6	0 12 6
60	3 6 8	6 15 6	6 15 6	3 2 9	1 4 0	0 12 6

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 LEWIS LOYD, Jun. Esq.

GEORGE KEYS, Esq., Secretary.—SAMUEL BROWN, Esq., Actuary.

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At Christmas 1854 the Assurance in force amounted to upwards of 4,300,000L. The Income from the Branch in 1854 was more than 300,000L, and the Life Assurance Fund (independent of the Guarantee Capital) exceeded 1,700,000.

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Losses caused by Explosion of Gas are admitted by this Company.

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 Consulting Actuary—Charles Ansell, Esq. F.R.S.

Abstract of the REPORT of the Directors for 1855:—

The number of Policies issued during the year..... £249,449

Assuring the sum of..... £2,000,000

Policies issued from the commencement of the Institution in December, 1852..... 1,100

Policies now in force.....

Annual Income—From Premiums (after deducting 33,348) abating..... £159,955 15 2

Ditto—From Interest on invested capital..... £49,807 15 3

Amount returned to Members in statement of Premiums..... £240,134 11 1

Amount of Bonuses added to sums assured..... £126,564 8 1

Amount paid in claims by Death from the commencement of the Institution..... £292,581 19 1

Balance of receipts over the disbursements in the year.....

Increasing the Capital Stock of the Institution to..... £1,111,049 17

At the last division of surplus profits made up to 20th November next (1857), and Persons effecting Assures before the 30th of November next, will be entitled to one Year's Premium.

Parties insuring with this Company do not incur the risk of Copartnership, as is the case in Mutual Offices.

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Annual Income upwards of £125,000.

The Funds or Property of the Company, as at 31st December, 1855, amounted to 565,124L. 2s. 6d., invested in Government and other approved Securities.

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